

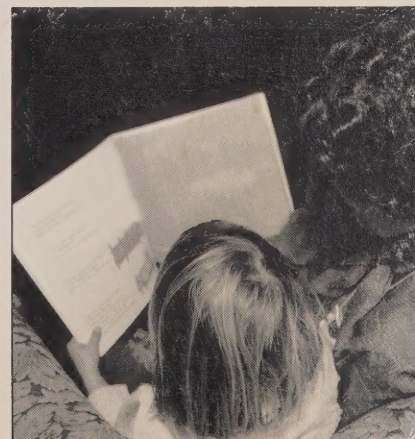
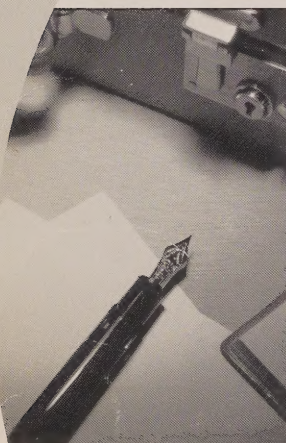
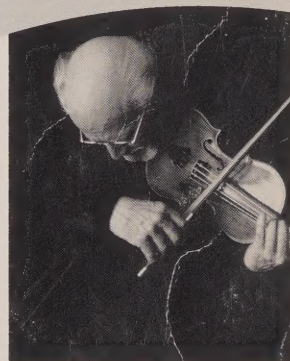


HOUSE OF COMMONS
CANADA

Report of the Standing Committee
on Canadian Heritage

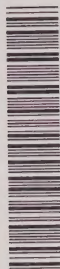
A Sense of Place, A Sense of Being:

The Evolving Role of the Federal Government
in Support of Culture in Canada



Clifford Lincoln, M.P.
Chair

June 1999



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A SENSE OF PLACE — A SENSE OF BEING

**The Evolving Role of the Federal Government in
Support of Culture in Canada**

**Ninth Report
Standing Committee on Canadian Heritage**

June 1999



A SENSE OF PLACE — A SENSE OF BEING

The Evolving Role of the Federal Government in
Support of Culture in Canada

Final Report
Standing Committee on Canadian Heritage



June 1999

Publications Service

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THE STANDING COMMITTEE ON

CANADIAN HERITAGE

has the honour to present its

NINTH REPORT

Pursuant to Standing Order 108(2), your Committee studied the Evolving Role of the Federal Government in Support of Culture in Canada and reports its findings and recommendations.

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FOREWORD

On the dawn of a new millennium, the Standing Committee on Canadian Heritage undertook the task some two years ago of studying the evolving role of the federal government in support of Canadian culture.

Because of the magnitude of the task, and of the issues involved, we decided to focus our work on three emerging challenges, crucial ones we felt, facing Canadian culture as we start another century. Indeed, the rapid pace of demographic change in our country, the exponential evolution of communication technologies, and the globalization of economies and trade, represent formidable issues to consider when setting policy protection, support, and enhancement, of our culture and cultural institutions.

So over the lengthy period of our study we met and heard a large number of citizens from all walks of Canadian life, whose common objective and conviction were both the maintenance and the flourishing of our cultural heritage, and its many means of expression. These individuals may have been experts or main participants in the cultural field, or community representatives and volunteers. If there was one bond linking their words and views, it was their passion and consistency in impressing upon us the value of culture as an essential part of their lives, and their identity as Canadians.

Yet, at the end of our long journey, we found out we were no wiser in defining culture and cultural identity than we had been at the outset. For it struck us ever more forcibly that culture expresses itself for and in people in many different ways and faces. Perhaps this is the magic of culture: that indefinable essence and quality which permeates each of our lives in one way or another, which lifts us beyond the routine and the mundane into another world of creativity, of beauty and of visual and aural fulfilment—which defies the senses. Indeed, it is difficult to translate the joy brought by a well-written and crafted novel, by a work of art, or the harmony and majesty of an excellent orchestra. Each one of us experiences that joy differently, yet all of us know that the music, the play or painting or novel opens us to another vista, to a loftier and more fulfilled sense of being.

The report which follows is of course imperfect. We found it hard to summarize and convey the feelings and ideas of the great many witnesses we met and heard. Some of the dissenting reports from colleagues of the opposition do translate that frustration. Yet I think the report is a valiant effort at expressing the important views transmitted to us at countless hearings and in countless briefs.

One of the key messages we received was the importance Canadians place in the role of their Government in the promotion, protection, and support of our culture and its federal cultural instruments and institutions.

Above all, what I firmly hope the report will convey, is the depth of feeling and the determination that Canadians have expressed to us in the defence of their cultural identity and heritage, no matter how difficult they, and we, may find it to describe the latter precisely.

To try and express as hopefully and faithfully as we could the depth of these feelings toward cultural identity and heritage, we chose to title our report: *A Sense of Place — A Sense of Being*. If this report, imperfect as it may be, can enhance our Sense of Place and Being in some positive way, then it will have served its purpose

CLIFFORD LINCOLN

Ottawa, Spring 1999

CHAPTER ONE: INTRODUCTION

“Culture in all its forms is the essence and key expression of our identity and heritage as Canadians. As we prepare to enter a new century where technological change will continue to have a vast impact on our socio-economic life, dominated by increasing interdependence of people, countries, and trade among them, it is essential for us to further define the role of the federal government in support of our culture.”¹

With these words in February 1997, Clifford Lincoln, chairperson of the Standing Committee on Canadian Heritage, began a review of Canadian cultural policy. The Committee met with representatives of Canada’s cultural communities, it received briefs from individuals and organizations across the country, and it met with experts. Members of the Committee also travelled East, West and North to meet with Canadians to hear their thoughts and responses to three basic questions:

- What has been the role of the federal government in cultural activities in the past?
- What is its present role?
- Should the federal government continue to be involved in culture in the future?

WORKING WITH THE EVIDENCE

This report is based on a synthesis of the evidence that was provided by witnesses. The report is also a digest of the information, analysis and feelings expressed to the Committee. On practically every page the reader will find comments that were carefully crafted in the form of a prepared brief as well as comments offered in the free flow of conversation and in response to questions. What can be seen from the evidence is the passion and seriousness with which Canadians express their understanding of culture. The Committee appreciates the forthright observations that were given by the witnesses in their testimony, or through written submissions.²

DEFINING TERMS

When Canadians speak of culture they are speaking about much more than the visual, performing or literary arts. They often refer to cultural institutions such as galleries, museums, libraries, archives, concert halls and theatres. Some talk about the importance of Canadian content regulations in broadcasting; while for others the links between culture and heritage are inseparable. For them, the experiences of Canadians in the past continue to inform present circumstances. Still others talk of the business of culture, and trading in the international marketplace for cultural goods and services. Some talk about the importance of nurturing new forms of artistic expression to reflect the ever-changing nature of Canadian society. Meanwhile, others see culture expressed in hockey, or in the preservation of the landscapes and seascapes of our National Parks.

1 News Release, Standing Committee on Canadian Heritage, Ottawa, February 10, 1997.

2 See Appendices 4 and 5 for a list of witnesses and briefs.

The more the Committee heard Canadians address “culture,” the more important it became to find a workable definition that includes as many different experiences as possible. In the past, government reports have begun with the challenge of defining culture. The work of the Committee began in a similar fashion. But the Committee members soon discovered that one person’s sense of culture is another’s popular entertainment, and where one defines it as the soul of their country, the other might see it as the way one earns a living.

There are hundreds of definitions of culture, from the sociological, the anthropological, to the aesthetic. The French author André Malraux once wrote that culture is the answer we receive when we look into the mirror and wonder what it is we are doing here on this earth.³ Some examples of Canadian attempts to define culture are:

- [C]ulture is a way of being, thinking, and feeling. It is a driving force animating a significant group of individuals united by a common tongue and sharing the same customs, habits, and experiences . . . Culture does not determine the thoughts or actions of the group; instead it colours the group’s manner of thinking and acting. — *Royal Commission on Bilingualism and Biculturalism*, 1970.⁴
- Culture is a dynamic value system of learned elements with assumptions, conventions, beliefs and rules permitting members of a group to relate to each other and to the world, to communicate and to develop their creative potential. — *A Working Definition of Culture, Canadian Commission of UNESCO*, 1977.⁵
- Culture . . . is central to everything we do and think. It is . . . the world we have created and are still creating and the motives that urge us to change it. It is the way we know ourselves and each other, it is our web of personal relationships; it is the images and abstractions that allow us to live together in communities and nations. — Bernard Ostry, 1978.⁶
- The bond that holds Canadians together is our distinct culture — not just in the sense of the arts, but in the larger meaning of our pastimes, habits, images, institutions, perspectives on the world, collective memory and our bilingualism and multi-culturalism. Our culture is to a large extent the expression of who we are. — *Vital Links*, 1987.⁷

3 Quoted by Gerard Pelletier in a speech to Board of Trade of Montreal, October 28, 1968, p. 4.

4 Royal Commission on Bilingualism and Biculturalism, *Report, General Introduction, Book 1: The Official Languages*, Queen’s Printer, 1967, paragraphs 38, 39 and 40, pp. XXXI-XXXII.

5 Canadian Commission for UNESCO, *A Working Definition of Culture for the Canadian Commission for UNESCO*, 1977, p. 6.

6 Bernard Ostry, *The Cultural Connection*, McClelland and Stewart, Toronto, 1978, p. 1.

7 Department of Communications, *Canadian Cultural Industries — Vital Links*, Ottawa, 1987, p. 77.

Montreal author, Neil Bissoondath, writing in 1994 defined culture in this way:

- Culture is life. It is a living, breathing, multi-faceted entity in constant evolution. It alters every day, is never the same thing from one day to the next. . . Culture is a complex entity shaped in ways small and large. . . Nothing is inconsequential. — *Selling Illusions*, 1994.⁸

During the Winnipeg round table, Zaz Bajon, General Manager, Manitoba Theatre Centre, provided this definition of culture:

- Culture is the psychological, spiritual, mental well-being of [a] community.⁹

Members of the Committee offered several definitions of culture of their own:

Culture is central to the human experience. Canadian culture is what Canadians believe to be important. It tells us who we were in the past and who we are in the present. Because of the way culture shapes our lives, inevitably, it will also influence who we are likely to become in the future. Culture is all that touches us in our daily lives, wherever and however we live. It is our continuing legacy that links the past with the present. Culture is what we have learned to hold dear since it is the accumulation of all the experiences we will ever have and all the places we will ever go. Finally, culture is a force that drives our unique development as individuals.

The Committee could have spent much of its time debating definitions. Instead, the Committee borrowed a straightforward definition of culture from UNESCO. In its 1996 report *Our Creative Diversity*, UNESCO adopted a four-word definition of culture: “ways of living together.”¹⁰ It is an especially useful definition in a context where traditions and rapid technological change must find ways to co-exist. While recognizing that volumes could be written about it, for the purposes of this report, the Committee has defined the term “culture” to mean those creative things we choose to do as we live together as citizens of Canada and the world.

LIVES ENRICHED

The Committee respects the hundreds of thousands of Canadians whose contributions to the cultural development of this country have been, and continue to be, immeasurable. Whether they are creative artists, volunteers, community boosters, fundraisers, or dedicated parents driving their children to piano lessons in the winter, all seem filled with civic pride and a sense of contributing to future generations. Some Canadians make culture an important part of their daily lives, and in doing so enrich the lives of generations yet to come. This report contains the words of some of these remarkable Canadians. Some are well known, others are not. Some are experts, some are artists, and others have an enduring commitment to arts and culture. The Committee has chosen to leave as much room as possible for these individuals in this report.

8 Neil Bissoondath, *Selling Illusions — The Cult of Multiculturalism in Canada*, Penguin, Toronto, 1994, p. 81.

9 Zaz Bajon, General Manager, Manitoba Theatre Centre, Round Table, Winnipeg, February 23, 1999.

10 UNESCO, *Our Creative Diversity: Report of the World Commission on Culture and Development*, Paris, 1996, p. 14.

REMEMBERING THE PAST

The Committee has identified three key federal government initiatives, as a point of departure for defining the Government of Canada's role in support of our culture. The first was in 1929 when Sir John Aird tabled a report recommending the establishment of a publicly owned broadcasting system. The second initiative was Prime Minister R.B. Bennett's endorsement of the creation of the Canadian Radio Broadcasting Commission in 1932, which later became the Canadian Broadcasting Corporation (CBC). The third initiative is the Massey-Lévesque Commission of 1951 which led to the foundation of the Canada Council for the Arts in 1957. In the intervening years, the federal government's actions in creating an environment in which cultural expression and identity could thrive have been relatively constant. The Committee learned that the guidance for those actions was provided by Canadians with strong commitments to Canadian cultural expression and identity. Therefore, this report includes examples of distinguished Canadians who have made lasting contributions to Canada's cultural landscape.

In virtually every field of cultural endeavour a cultural "visionary" can be identified. In some cases there is more than one. Without them Canadian culture would be profoundly changed. Consider whether Canada would have a National Ballet without Celia Franca, Le Théâtre du Nouveau Monde without Jean-Louis Roux or a Canadian Centre for Architecture without Phyllis Lambert.

Lists are often limiting because others could have been mentioned. In film, there are the pioneering productions of Donald Brittain or Claude Jutra; in theatre, the innovative plays of such authors as Gratien Gélinas, who has been called the father of contemporary Quebec theatre, or James Reaney who brings the vision of the poet to the world of the theatre. As performers, the late Kate Reid and the current head of the National Theatre School, Monique Mercure have set a remarkably high standard for excellence in performance. As theatre directors and teachers of acting, Jean Duceppe, Jean Gascon and Jean-Louis Roux are internationally acclaimed. Indeed, without the creative vision in the late 1950s of theatre founders Tom Hendry and John Hirsch, it is hard to imagine what Canada's regional theatre scene would look like today.

Similarly, in the world of ballet, Betty Oliphant, Celia Franca, Betty Farrally, Gweneth Lloyd and the late Ludmilla Chiriaeff served as guiding lights for Canada's foremost ballet companies: Les Grands Ballets Canadiens, the National Ballet of Canada and the Royal Winnipeg Ballet. In literature, Mordecai Richler, Mavis Gallant and Anne Hébert, among many others, brought international attention to Canadian letters at a time when Canadian authors were largely unknown outside the country. In the world of opera, Edward Johnson, Léopold Simoneau, John Vickers, Raoul Jobin and Maureen Forrester performed in the foremost opera houses around the world when European artists dominated the art form. Wilfrid Pelletier and Ernest MacMillan cleared the path for a new generation of Canadian conductors and composers. In the world of visual art, Jean-Paul Lemieux, Jean-Paul Riopelle, Emily Carr and Michael Snow have impressed critics and gallery visitors alike. This is not an exhaustive list, nor is this report intended as a reference work on Canadian cultural history. It serves to illustrate the depth of talent of some pioneering Canadian cultural visionaries who have inspired audiences and fellow artists.

These particular cultural visionaries, and the important parts they played in Canada's cultural development, are fairly well known. But the fact that Kaye Lamb made a deal with Prime Minister King to create a National Library is not well known. Similarly, the fact that the Stratford Festival was the response of a single Canadian to the loss of a major local industry to a small town is not well known. The Committee has concluded that the visions of many individual Canadians have had profound effects on what Canadian culture has become. They and their colleagues in every region of Canada have been guiding lights for the federal government in orienting its contribution to the development of cultural expression and identity in Canada.

GROWING COMPLEXITY

The Committee recognizes that critics may consider its working definition of culture to be somewhat simplistic, considering the complexity of the task at hand. This is evidenced by the sheer number of government reviews of culture and cultural policies that have been undertaken in the past half-century. Over time, the issues have become more complex. Trade issues in relation to cultural policy measures are only one example of this trend. Witnesses apprised the Committee of the myriad factors at play in the cultural sector, both in Canada and in our relations with other countries. The information they provided enabled the Committee to identify and focus on a number of strategic issues.

ORGANIZATION OF THE REPORT

The Committee faced the daunting task of organizing a great deal of information and many issues in a way that permits thoughtful analysis and discussion. In meeting this challenge, the Committee chose to organize its report in an innovative manner that breaks from the organization of past studies. Typically, the approach has been to structure the subject vertically into disciplines and categories: visual and performing arts, cultural industries, cultural development, broadcasting, etc., each with its own chapter and recommendations. This is the "stove pipe" approach. Considering the array of interconnections among the various elements that make up cultural activities, the Committee decided to look at culture, and specifically the federal government's role in it, from the perspective of key elements of cultural activity. These elements can be described as a six part continuum.

- Creation — Creators are central to the artistic process.
- Training — This involves helping creators prepare for a career in the arts and ensuring that on-going training is available as their careers evolve.
- Production — This is the industry side of culture: publishing and making recordings, films and television programs.
- Distribution — This is the way in which cultural materials are marketed and made available, making sure that what is produced makes it to audiences at home and abroad.

- Preservation — This is how a society maintains a record of its cultural achievement, how a culture of the past and the present is made accessible to audiences now and in the future.
- Consumption — This is about audiences and the many ways individuals participate in their culture.

ORGANIZATION BY ACTIVITY

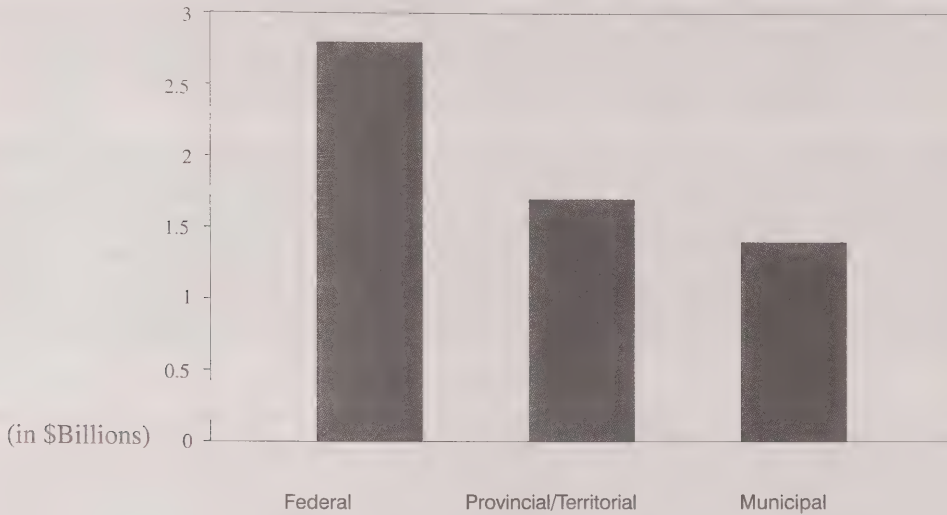
These six categories were identified as the Committee's work progressed. They were defined by the testimony of the witnesses and by the submissions made. With one exception, each activity is the subject of a chapter in this report. The Committee was made aware of the inseparable nature of production and distribution by witnesses. These topics have been combined into a single chapter.

The Committee's work involved a detailed review of existing federal support measures for culture. Appendix 1 contains a detailed examination and listing of these measures, while Appendix 2 shows the crown corporations that comprise the Canadian Heritage Portfolio within the Department of Canadian Heritage.

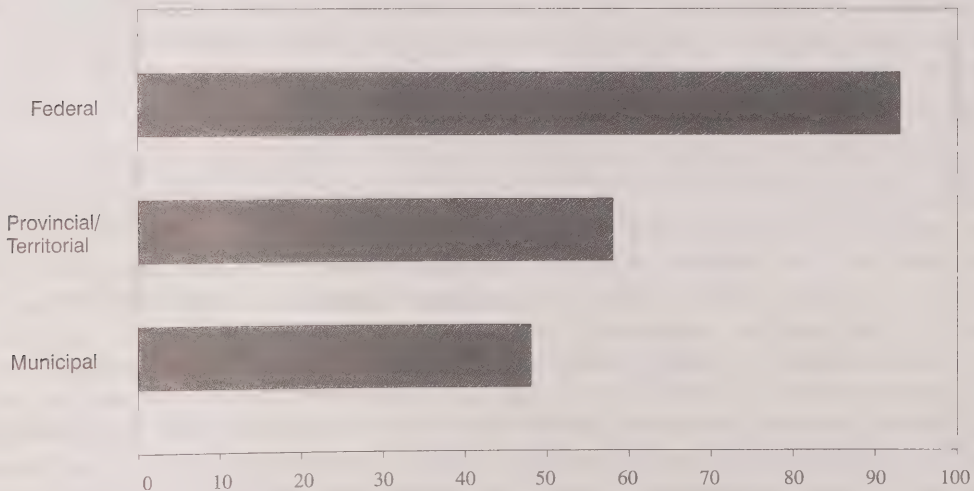
ACTING IN PARTNERSHIP

The federal government has played an important role in the development of cultural expression and identity in Canada throughout this century. Its role has been vital in both official language communities and, according to the testimony presented to the Committee, must remain so in the future. Since the 1950s, the involvement of the federal government has gradually evolved to include a variety of roles in response to the expansion of cultural activity and its growing social and economic impact. It is important to note that the federal government has not done this alone. As this report will show, cultural development in Canada is a partnership among the private sector, individuals, corporations and all orders of government. The federal, provincial, territorial and municipal governments make an annual investment of almost \$6 billion.¹¹

¹¹ Statistics Canada, *The Daily*, September 24, 1998.

Figure 1 — Federal/Provincial-Territorial/Municipal Spending on Culture (1996-1997)

On a per capita basis in 1996-1997 (the most recent figures available from Statistics Canada), the federal government spent \$93 per citizen, the provinces and territories spent \$58, and the municipalities spent \$48.¹²

Figure 2 — Per Capita Spending in Dollars by Federal/Provincial-Territorial/Municipal Governments (1996-1997)

This level of expenditure represents a strong commitment to Canadian culture — one that involves all orders of government.

¹² Statistics Canada, *The Daily*, September 24, 1998.

THE APPROACH TO MAKING RECOMMENDATIONS

The Committee is aware that the federal government is but one of several orders of government engaged in supporting culture. Some of its recommendations are also made with the knowledge that culture involves departments other than the Department of Canadian Heritage.

The Committee has designed its recommendations to be measurable and strategic. In many instances the Committee has asked the Department of Canadian Heritage to report within a specific period of time. This addresses the issue of timeliness, which was raised repeatedly by witnesses. The Committee also worked to avoid a micro-management approach to the issues presented. The recommendations relate to broad themes and measurable initiatives. Finally, while the Committee has attempted to establish reasonable timelines in its recommendations, those that are more pressing have been highlighted.

Among the hundreds of submissions forwarded to the Committee was a policy document created by the Canadian Conference of the Arts (CCA), an umbrella organization for individual artists and arts organizations across the country. Throughout the course of its deliberations, the Committee returned several times to the CCA's document: *Working Group on Cultural Policy for the 21st Century*.¹³ What the Committee found especially useful was the way this document looked at key elements of the federal government's involvement in culture. The Committee appreciates the document's multifaceted approach which focuses on actions and common themes. The CCA pointed to the importance of encouraging a strong French language and culture, both in Quebec and other centres of francophone life. In addition, the submission recognized Canada's cultural diversity and stressed the cultural contribution of Canada's Aboriginal peoples and the need to foster a greater appreciation of our collective experience and aspirations. The CCA submission also stressed the importance of an approach to cultural policy that uses the tools available to a government, including regulation, legislation, financial support and taxation. It called for a new approach to policy, which is responsive to changing conditions, opportunities and technologies.

When it started its work the Committee believed that globalization, new technologies and changing demographics will have a bearing on the future role of the federal government in support of cultural expression. Witnesses were, therefore, asked to address these issues in their comments and submissions. While the continuum of creation, training, production, distribution, preservation and consumption provides the structural spine of the report, each segment of the continuum is shaped by a number of horizontal or cross-sectoral factors. As a result, the issues of new technologies, globalization and Canada's changing demographics occupied a great deal of the Committee's time.

Given the fundamental questions that inspired this process, some topics receive less attention than others. There are two reasons for this. First, a number of other reviews were being carried out during the course of the Committee's work. These include, the Canadian Radio-television and Telecommunications Commission's hearings about the future of new media in Canada, cross-Canada consultations on the future role of the CBC, a review undertaken by the Department of

13 Canadian Conference of the Arts, *Working Group on Cultural Policy for the 21st Century*, January 1998, p. 34.

Canadian Heritage on feature film production and legislation dealing with the conservation of some of Canada's marine areas. While not avoiding these topics in this report, the Committee chose not to duplicate existing reviews. A second reason has to do with the nature of the task given to the Committee, which was to further "define the role of the federal government in support of our culture."¹⁴

By looking back to the 1950s, one can see the emergence of a distinctive, Canadian approach to supporting culture. In recent years this has been identified as the Canadian model of cultural affirmation. It focuses on the development of a healthy cultural marketplace, freedom of choice for consumers and the principle of access to Canadian cultural materials. It emphasizes partnerships with other governments, organizations, and the private sector. And most importantly, it is an approach to government that uses a mix of the most effective measures available to it, recognizing that circumstances and situations are constantly shifting.

Reflecting on the cultural achievements of the last fifty years has helped the Committee to realize the extent to which the federal government has made a substantial and important contribution to the creation of an environment in which cultural expression and identity can thrive. The Committee is confident that the insight and understanding of Canadian citizens that guided the federal government's initiatives in the past will continue to serve it well in the future.

Canadians have always been interested in, and responsive to, cultural materials and services that originate beyond our borders. One major development over the past fifty years has been the increasing number of Canadian authors and playwrights from our two official language communities who are read and performed abroad. Canadian writers are receiving increasing acclaim, our television programs and sound recordings are being exported in growing numbers, and the work of our architects is being commissioned internationally. The shifting balance between domestic and foreign influences and interests is not new, nor is it specific to the cultural sector. However, the equilibrium Canadians have traditionally sought in terms of their cultural identity may be more difficult to achieve and maintain in the future than it has been in the past. The Committee believes that it is possible to make an objective assessment of Canada's past successes in providing Canadian spaces for Canadian voices.

A SENSE OF PLACE — A SENSE OF BEING

The Committee has explored existing policies that support culture in Canada. Its starting point was the conviction that a knowledge of these policies, combined with an understanding of the experience and wisdom of the witnesses, would provide invaluable guidance. Having listened closely to Canadians, the Committee is confident that with the recommendations presented in this report, Canada's long-established orientation to the support of culture will enable all Canadians to continue to develop an even stronger sense of place.

14 News release, Standing Committee on Canadian Heritage, Ottawa, February 10, 1997.

During a round table discussion in Montreal, Mr. Dinu Bumbaru of the Heritage Montreal Foundation, made a comment that inspired the title for this report: *A Sense of Place — A Sense of Being*. Mr. Bumbaru observed that a citizen's sense of place is central to an understanding and experience of culture. "We do not live in ant hills," he said, "but in places that mean something."¹⁵ We derive a sense of place from the landscape, the buildings and the artifacts that surround us. We also impart meanings, and in so doing each of us plays an active role in enriching the culture of the places where we live.

The Committee has titled this report *A Sense of Place — A Sense of Being*, in the hope that it will contribute to the further development of cultural policies in Canada. Each generation passes something of its experience on to those who follow. A culture lives and is enlivened by those who experience it as well as by those whose lives help shape it. *A Sense of Place — A Sense of Being* recommends to the federal government that it reaffirm its commitment to the creation and support of culture for Canadians.

15 Dinu Bumbaru, Heritage Montreal Foundation, Montreal Round Table, February 25, 1999.

CHAPTER TWO: CREATORS

We need creators. We need them because it is the creators — more than anyone — who shape our cultural identity and give us our sense of who we are and where we belong.

By virtue of their inspirational and intuitive nature, creators frequently challenge the status quo and are often at the cutting edge of social change. Indeed, our creative and performing artists are the very foundation of our cultural enterprises and the source of Canadian cultural content. Without their commitment to their talent and their craft our cultural industries and institutions would be dominated by foreign voices and perspectives.

Pierre-Marc Johnson, the former Québec Premier, now Président, Regroupement des événements majeurs internationaux, underlined this notion for the Committee at a round table discussion in Montreal in February 1999:

Cultural creation and production are, first and foremost, done by individuals. I am deeply convinced that there is no creation of cultural productions without people, whether [they be] authors, composers, dancers, painters or performers. The force behind creation is the people. That is why the community and the state have developed a series of means to defend creation.¹⁶

The Canadian Conference of the Arts reminded the Committee that in consideration of their important contributions to our cultural life, Canadian artists deserve support:

One of the key objectives of a federal cultural policy must be to sustain a strong domestic base of creators, artists and entrepreneurs engaged in the development and promotion of Canadian cultural expression.¹⁷

IN SUPPORT OF CANADIAN CREATIVITY

The on-going story of creative expression and artistic achievement in Canada is a rich one and it is filled with people with a unique vision and remarkable talent, such as the innovative pianist Glenn Gould, who helped change the relationship between musicians and audiences through his approach to the recording process. Michel Tremblay demonstrated that popular and award-winning playwrights can also be popular and award-winning novelists.

No matter what the art form, artists apply creativity to the familiar and to the unknown. What they produce is viewed in the light of past traditions and current tastes, but frequently their work reflects neither. Cultural policy is most effective when there is the flexibility to respond to changing circumstances. Indeed, as Iain Phillips, a Mohawk elder, suggested to the Committee, even in areas of traditional expression, “[i]t is inevitable that new forms of cultural expression will be developed.”¹⁸

16 Pierre-Marc Johnson, Président, Regroupement des événements majeurs internationaux, Montreal Round Table, February 25, 1999.

17 Canadian Conference of the Arts, *Working Group on Cultural Policy for the 21st Century*, presented to the Standing Committee on Canadian Heritage (hereinafter, “The Committee”), p. 16.

Over the 40 years of its existence, the Canada Council for the Arts has become so much a part of our cultural landscape that few Canadians realize just how different the Canadian scene was in 1950. Cultural historian Rosemary Sullivan paints a picture of how difficult it was to make a living in the arts in Canada in the early 1950s.

In the 1950s if you . . . wanted to write, the best solution was to get the heck out of Canada. Many did: Mavis Gallant and Mordecai Richler went into self-imposed exile in France and England, Sinclair Ross went to Spain. Margaret Laurence lived outside of Canada for ten years. Why? Because there was no cultural fabric to support writers; there was only. . . indifference on the part of a public. . . taught to believe there was no culture. . . [in Canada]. Writing was something done by Americans and Europeans, preferably dead Americans and Europeans.¹⁹

Carol Shields, one of Canada's distinguished novelists, spoke about a time in the recent past when getting a work published in Canada was exceptional.

There's a statistic I'd like to quote to show how this flowering came soon after the founding of the Canada Council. In the year 1960 there were five novels [in English] published in Canada. That was considered a bumper crop. A year ago, there were five Canadian novels published in London in one week. This is the distance we've gone. Our writers are now recognized internationally.²⁰

Against this backdrop the federal government entered the fine and performing arts scene in Canada through the creation of an arms-length agency — the Canada Council for the Arts. The work done by the Massey-Levésque Commission in investigating the Canadian arts and cultural scene prepared the way. However, the recommendation to establish the Council on the scale imagined by the Commission required a great deal of start-up money. The account of how the money was found combines creative problem-solving and happy co-incidence.

One morning in Ottawa in 1956, J. W. Pickersgill, one of the most prominent federal public officials at the time, who had been trying to make the Council a reality, was walking to work when he met John Deutsch, secretary to the Treasury Board. Deutsch began talking about what to do about the government's sudden windfall of succession duties amounting to \$100 million from the estates of two prominent millionaires who had died the year before. Izaak Walton Killam and Sir James Hamet Dunn had been highly successful industrialists and investors. Pickersgill suggested that the government provide \$50 million to meet some of the capital needs of Canada's universities and another \$50 million to provide an endowment for the Canada Council for the Arts.²¹ Deutsch passed on the idea and soon the Council received the money.

This imaginative approach to policy development appears as a recurring theme in the history of the federal government's support of the arts and culture. It speaks to real needs, it is responsive to community interests, and it avoids any hint of direct involvement by the federal government in cultural expression.

18 Iain Phillips, Witness presentation to the Committee, April 22, 1999.

19 Rosemary Sullivan, Perspectives on Canadian Cultural Policies, lecture, Ottawa, March 20, 1997.

20 Carol Shields, Author, Ottawa Round Table on the Arts, March 10, 1998.

21 Paul Litt, *The Muses, the Masses and the Massey Commission*, University of Toronto Press, Toronto, 1992, p. 241-242.

Today, the same elements — government leadership, creative problem-solving and a blend of commercial sponsorships, donations and direct government funding — are part of the mix used to support culture in Canada. What is different today, however, is the scale and vibrancy of the cultural sector. It would be overstating the case to suggest that Canadian artistic achievement flourished only after, or simply because of the influence of the Massey-Lévesque Commission and the establishment of the Canada Council for the Arts. Such a suggestion would be a disservice to the many pioneering Canadians who, through their inventiveness and dedication, managed to carve out careers for themselves without government support of any kind. However, the fact remains that since 1957 the federal government's contribution to the arts has been enormous.

Since its inception, the Canada Council for the Arts has sponsored the work of thousands of Canadian writers and artists, many of whom are now world-famous. Each year more names are added to that list of celebrated Canadian artists who are honoured internationally, as well as by Canadians across the country. Today, Canada's artistic community is truly national in character with writers, composers, musicians, film-makers, artists and performers working in all parts of the land. Their achievements and success attest to the high quality of their work in Canada and abroad. The Committee considers it essential to maintain the existing vitality of Canadian creators. With this objective in mind, the Committee set about its task of considering the appropriate role for the federal government in support of the arts and Canadian culture in the years to come.

During its deliberations, the Committee heard from individual creators, representatives of the major federal arts agencies and arts service organizations.²² These witnesses painted a picture of a vigorous, healthy and decidedly mature cultural sector. Indeed, if there is a single image of the Canadian cultural community, it is one of maturity.

Ottawa based researcher Terry Cheney cited some interesting statistics relating to the contemporary cultural workforce:

What are some of the distinctive features of the culture labour force? As you may have heard, it is in fact surprisingly large. Even if you define it fairly narrowly it's about 1.5% of the labour force, which is probably still bigger than the famous fishing, mining, and forestry activities.²³

It is difficult to compare cultural statistics because the criteria for reporting information over the years have not been consistent. Different definitions have been used and often include activities such as sports and recreation. Nonetheless, using a narrow definition of "artist," Statistics Canada data show that, in 1994 (the most recent year for which complete comparative data are available), the sector represented close to 700,000 jobs and contributed almost \$22 billion to the Canadian economy. The cultural sector also represented 5.2% of the Canadian labour force (see Table 2.1).

²² See Appendix 3 for the complete list.

²³ Terry Cheney, Witness presentation to the Committee, February 10, 1998.

Table 2.1
Canadian Labour Force by Selected Industries (1994)²⁴

Industry/Sector (selected)	Number of Workers	Relative share of total labour force (%)
Cultural Sector (Total)	1,052,345	7.9
Culture Industries ^a	482,020	3.6
Arts and Heritage ^b	195,893	1.5
Government	22,187	0.2
Traditional culture sector (Subtotal)	700,099	5.2
Other ^c	352,246	2.7
Agriculture	424,737	3.2
Logging and Forestry	79,620	0.6
Mining, Quarry and Oil	155,921	1.2
Transportation and Storage	523,177	3.9
Education	882,576	6.6
Health and Social Services	1,311,280	9.9
Accommodation, Food and Beverage	834,680	6.3
Total Labour Force	13,290,000	100.00
^a Includes written media, film and video, broadcasting and music industries. ^b Includes performing arts, heritage, libraries, visual arts and festivals. ^c Includes arts and culture education, architecture, design, photography and advertising.		

The Committee agrees with the witnesses who pointed to the maturity of Canada's cultural sector. While the sector may be mature, the income levels of individual creators working in the sector do not always reflect this maturity. For example, a 1993 labour force survey conducted by Statistics Canada shows that some Canadian creative artists (e.g., painters and writers) have earned incomes that are substantially less (between 25% to 50%) than other jobs within the cultural sector.²⁵

GRANTS TO INDIVIDUAL CREATORS

Most creators underwrite the creation of their own poetry, paintings, sculpture, screen plays and other works of art, and do so over extended periods of time. Heather Redfern of Edmonton's Catalyst Theatre outlined the case:

²⁴ Statistics Canada. *The Health and Vitality of the Culture Sector in British Columbia*. Education, Culture and Tourism Division. 1997: 166.

²⁵ See Appendix 2, Table A-2.

The largest subsidizers of the arts in this country are artists and art workers (themselves) because of the low wages they receive for the work they do [and] because of the huge amount of volunteer work they have to do just to keep their companies afloat.²⁶

Some works take years to produce. The Committee is aware of the limited amounts of short-term funding available through the Canada Council for the Arts that can be used to support an artist's income. From the Committee's standpoint, investing in the arts is no less important than investing in the social sciences, humanities, the pure sciences or medicine. The Committee is also aware of the long-term commitments made to researchers and scholars by other federal government agencies and looks for a similar level of commitment to Canadian artists.

While some attention has been paid over time to support the income of creators, the existing measures can at best be described as modest. The Canada Council for the Arts provides modest grants to individual artists usually on a one-time basis.²⁷ Support for writers is provided through short-term grants, with the maximum value being \$20,000. These grants are intended "to offset subsistence costs" and are available for a maximum period of one year.²⁸ This is in sharp contrast to some academic research grants offered by Canada's research councils, which provide substantive support over a number of years. A researcher who is awarded a Killam Research Fellowship, for example, can receive more than \$50,000 per year for more than one year. "The Council expects the Research Fellow to continue receiving full salary during tenure of the fellowship."²⁹

The Committee feels that support to individual creators should be increased. If Canada's leading Research Councils — notably the Social Sciences and Humanities Research Council, the Medical Research Council and the Natural Sciences and Engineering Research Council — see the need to provide substantial assistance to researchers, there is ample justification to support Canada's creative communities in much the same way. As was acknowledged earlier, the Canada Council for the Arts already administers a program to support deserving individuals. However, it does not approach the scale of scholarship funding and the other support programs administered by the Research Councils. The Committee supports the policies exercised by the various Research Councils and recognizes the need to provide university researchers with substantial financial support paid over extended periods of time. However, the Committee also contends that individual Canadian creators are just as deserving and their financial need is just as great. Therefore, individual creators deserve levels of financial support comparable to those now available to academic researchers.

The Committee recognizes the need to support university researchers for extended periods, but many creators who came to talk with the Committee expressed unease about the lack of support for individual creators, even as they expressed thanks for the modest sums available.

26 Heather Redfern, Catalyst Theatre, Edmonton Round Table, February 24, 1999.

27 The 41st Annual Report of the Canada Council for the Arts, reports that in 1997-1998 the Canada Council for the Arts made 4,593 grants to artists and arts organizations. A total of \$17,349,000 was paid in grants to professional artists and \$76,273,000 to arts organizations.

28 Program information from Canada Council for the Arts Internet site, <<http://www.canadacouncil.ca/>>.

29 Program information from Canada Council for the Arts Internet site, <<http://www.canadacouncil.ca/prizes/killam/broch-e.html>>. In 1998, nine new Killam Research Fellows were announced.

The Committee recognizes that providing substantial financial support to individual artists and creators is complicated and that many aspects of existing policies were decided upon many years ago. However, this is of such importance that the Committee makes the following recommendations.

Recommendation 1

The Committee recommends that:

1.1 The Canada Council for the Arts, as the main source of federal government support for creators, continue to provide grants to creators that enable them to devote themselves full-time to a creative project. The Government of Canada should encourage long-term and sustainable support to creators.

1.2 The additional resources required by the Canada Council for the Arts to implement Recommendation 1.1 should be provided.

1.3 The Department of Canadian Heritage, in partnership with the Canada Council for the Arts, develop a plan to secure the funding proposed in Recommendation 1.2 and report back to this Committee within one year of the tabling of this report.

Along with the direct support recommended above, it is necessary to recognize that an important source of support to creators comes through the work of Canada's cultural agencies, such as the National Film Board of Canada and the Canadian Broadcasting Corporation. The Committee learned from senior officials of the Canada Council for the Arts that a number of new initiatives are being pursued.³⁰ The Committee was apprised of the Council's new funding priorities and supports the federal government's provision of a \$25 million annual increase to the Canada Council for the Arts over a period of five years beginning in 1997-98. This will allow the Council to strengthen its basic programs in support of creators as well as to establish new programs in support of important areas of activity — Aboriginal cultural development, cultural diversity, international initiatives and festivals. However, the Committee believes that more must be done in the realm of self-employment.

SELF-EMPLOYMENT

Many creators, including writers, designers, craftspeople and musicians are self-employed. They are not unique in this respect. Using 1994 data provided by Statistics Canada, it can be seen that more than 18% of the Canadian labour force, compared to 12% in the United States, is self-employed. Indeed, self-employment is the only category of employment that has shown steady growth over the past ten years. During the 1990s fully 80% of the growth in the Canadian labour force was in self-employment. In the United States during this same period, less than 10% of the

30 Canada Council for the Arts, Brief to the Committee.

growth in employment could be attributed to self-employment.³¹ These dramatic changes in employment patterns can be attributed largely to shifting demographic trends and structural changes in the Canadian economy.

The growth in the numbers of self-employed persons across Canada poses major challenges for the country's social safety net, and raises important legal, health, insurance and taxation questions. The Canadian system of health insurance, unemployment insurance, labour law and pension programs is based largely on the assumption that most of the work force is made up of employees rather than self-employed persons. Although many of these issues have been raised by those concerned with the status of the artist, the issues themselves touch the lives of a large proportion of Canada's labour force.

While the Committee's particular concern is for Canada's cultural life, it also recognizes that all Canadians must deal with these major shifts in Canadian employment patterns. The Committee therefore considers the clarification of the rights and obligations of the self-employed to be of central importance.

Self-employment is a complex issue involving the federal and provincial governments. The Committee is aware that important work is currently being done by the Canadian Policy Research Network that relates to the topic of changing employment relationships in Canada. That being said, the Committee believes there should be additional initiatives.

Recommendation 2

The Committee recommends that:

2.1 The Department of Canadian Heritage ensure ongoing federal initiatives examining issues of self-employment include the interests of self-employed artists and creators.

2.2 The Minister of Canadian Heritage appoint a task force to review self-employment issues in the cultural sector. The task force should include representatives from the Department of Revenue, the Department of Finance, and the Department of Human Resources Development Canada, and should report its recommendations within one year.

Today, Canadian creators can take some comfort in the knowledge that a solid framework exists to encourage and support their artistic and cultural endeavours. It is not by any means a perfect framework, but it has proved to be effective in supporting the efforts of thousands of creators. The Committee is dedicated to the principle of strengthening and building further on that framework. Of course, the environment in which creators work can also be improved. The Committee is aware that the income levels of Canadian creators — especially writers and visual artists — are often lower

31 D. Sunter, "Canada-US Labour Market Comparison," *Canadian Economic Observer*, Statistics Canada, December 1998.

than others who work in the cultural sector.³² It is not the government's function to determine which creative endeavor is more valuable than another, but in the Committee's view, the striking discrepancies between income levels across the various cultural disciplines warrants study and appropriate action. Another area requiring action is the opportunities for creators presented by new technologies.

NEW TECHNOLOGIES — NEW CHALLENGES

The convergence of new technologies — including computer and digital technologies, the Internet, cable and satellite communications systems, compressed digital broadcasting and fiber-optics — has the potential to reshape traditional relationships between creators and their audiences. It is difficult to keep up with these changes. In the past, there has been an impulse to devise regulatory regimes to control the use of such technologies. Governments face a challenge in this respect because they are not organized to accommodate rapid change. Delays are often costly. For example, it took the federal government nearly ten years to get from Phase I to Phase II in amending Canada's copyright legislation.

The Committee received interesting but conflicting testimony with respect to the role of new technologies on creative activity. One witness testified that technology has no impact at all — at least in his area. "New technology was part of us when we quit banging bones together."³³ Another witness testified that new technologies have a powerful impact on the creative process. "Our role has changed with the arrival of new technology. We no longer just store paper; we store information, no matter what medium it is on."³⁴ Still another witness suggested that new technologies are vehicles of opportunity:

Where technology has really changed our industry is in the technology to make books. That means the ability to typeset and to scan certain things so you can make books cheaper than we used to do by comparison. We can make books in two weeks or two days actually, if we really need to. So the technology has worked . . . to upgrade the ability of the publishing industry to bring forward the books.³⁵

Canadians have always been exposed to, and have had to deal with, new technological developments. The present generation is not the first. When Sir Wilfrid Laurier was Prime Minister, the "new" technologies of the day were telephony, cinema and sound recording on wax cylinders. Similarly, during Sir Robert Borden's term, the dominant new technology was radio.

It is essential that the Government of Canada have the capability to respond in a timely fashion. This requires planning to ensure that the people who are needed are in place, that there is an adequate information base to deal with developments promptly, and that all of the relevant policy options have been considered.

³² See Appendix 2, Tables A-2, A-3, and A-4.

³³ Eddie Bayens, Musician, Ottawa Round Table on the Arts, March 10, 1998.

³⁴ Diane Charland, President, Canadian Council of Archives, Ottawa Round Table on the Heritage, March 10, 1998.

³⁵ Jack Stoddart, Publisher, Ottawa Round Table on Publishing, March 10, 1998.

Robert Lepage

Robert Lepage is a remarkable example of an innovative Canadian creator who has become one of the most sought after theatre artists on the international scene. Lepage specialized in collective creation, a way of devising and presenting plays with an ensemble of theatre artists. His productions cross the traditional boundaries of theatre, dance and performance arts. Lepage works closely with actors, designers, choreographers and musicians. Together, they create works of art grounded in the rich cultural traditions of theatre, dance and cinema

In addition to ground-breaking productions such as *The Dragon's Trilogy*, *Tectonic Plates*, and *The Seven Streams of the River Ota*, Lepage has also directed opera for the

Canadian Opera Company, and is responsible for some innovative feature films such as *Le Confessional*, *Le Polygraphe*, and *Nô*.

Lepage and his artistic collaborators continue to create new forms of public presentation which embrace new technologies. During a 1997 workshop for theatre artists in Toronto, Lepage said:

We're dealing with an audience today that has a very sophisticated narrative vocabulary. I'm not saying that we have to become more cinematic or more "televisual," but we have to find a way to invite that audience into the theatre. Film was supposed to have killed theatre, but it liberated it. Every time there is a technological revolution, it gives an artist reason to hope.³⁶

PROTECTING CREATORS IN THE INFORMATION SOCIETY

When Canadians think of cultural objects, they often think in terms of specific items such as books, films, sheet music, sound recordings and paintings. By applying digital technology to such media, traditional cultural objects now have an electronic dimension. This means that they can now be easily copied and sent anywhere in the world. This makes it very difficult for artists and other creators of cultural products to protect their works.

As one of the discussion papers sent to the Committee observed:

[T]he technological changes that are now taking place are even more profound than those we have faced in the past. One key change has been the global adoption of what amounts to a common, universal computer language, which allows for the seamless transmission of "bits" to and from anywhere in the world.³⁷

Some believe one of the keys to the economic wealth of nations in this new era will be the ability to exercise the legal rights provided under the *Copyright Act*.³⁸ The Committee agrees. At a round table discussion Eddie Bayens, a musician, expressed his view of legislation designed to protect performers:

³⁶ Robert Lepage quoted by Richard Ouzounian in "Theatre: Canada's most renowned stage talent refuses to be a prisoner of convention," *The Globe and Mail*, August 12, 1997.

³⁷ Stentor, Discussion Paper submitted to the Committee, April 1998, p. 39.

³⁸ Charles C. Mann, "Who will own your next good idea?," *Atlantic Monthly*, September 1998.

The performer's slice of that revenue. . . needs to be protected in the performer's rights, in neighbouring rights, in copyright and also in digital retrieval rights.³⁹

As important as it is to protect performers, it is equally important to provide all creators with the rights to control the digital exploitation of their materials. When the writer John Gray appeared before the Committee he noted that: "what is really necessary is a combination of national action and international agreements."⁴⁰

While support from the Department of Canadian Heritage is available to publishers for the production of printed and bound books, comparatively speaking, little is available for the development of electronic cultural products. Similarly, as will be seen in Chapter Five, museums, archives and libraries need resources to digitize their collections. With these considerations in mind, the Committee makes the following recommendations:⁴¹

Recommendation 3

The Committee recommends that:

3.1 Existing federal programs should also support the creation of traditional cultural materials (books, music, films, and images) in electronic formats. In addition, the Department of Canadian Heritage, in consultation with the Department of Industry and the Department of Finance, should encourage investment in enterprises that market and sell access to these products; and

3.2 The Minister of Canadian Heritage, in consultation with the Ministers of Industry and Finance, develop a strategy that implements Recommendation 3.1.

INTELLECTUAL PROPERTY AND COPYRIGHT LAW REFORM

Intellectual property protection is provided by five federal statutes: the *Copyright Act*, the *Patent Act*, the *Trade-Marks Act*, the *Industrial Design Act*, and the *Integrated Circuit Topography Act*. One of the most important of these statutes for creators is the *Copyright Act*. Technological innovations have, in part, prompted on-going amendments to the *Copyright Act*. One element of this process is implementing the obligations in the World Intellectual Property Organization's (WIPO) two new treaties: the Copyright Treaty and the Performers and Phonograms Treaty.

These treaties were negotiated as an international response to the challenges of digital technologies, particularly the Internet. They represent a new set of international rules for the use and protection of digital materials and are drafted to create, in those countries joining them, a legal framework which fosters the orderly development of the international exchange of digital materials.

39 Eddie Bayens, Musician, Ottawa Round Table on the Arts, March 10, 1998.

40 John Gray, Author, expert witness, February 12, 1998.

41 Related issues of preservation are dealt with in recommendations in Chapter Five.

In December 1997, Canada signed the two treaties. Under Canadian law, the fact that a treaty has been “signed” does not make the treaty law in Canada. National laws must be enacted, or amended, to reflect the obligations undertaken in the treaty.⁴²

Recommendation 4

Legislation implementing the two World Intellectual Property Organization (WIPO) Treaties should be introduced by the government and enacted by Parliament as soon as possible.

Recommendation 5

The Government of Canada should take appropriate measures to ensure that amendments to the *Copyright Act* keep pace with technological change.

STATUS OF THE ARTIST

Copyright is one federal law designed to provide creators with legal rights entitling them to compensation for the use of their creations and to protect against unauthorized use and exploitation of their work. Another federal law that recognizes the contribution of creators is the *Status of the Artist Act*. The Committee endorses the principles set out in sections 2 and 3, reprinted below, of this legislation:

2. The Government of Canada hereby recognizes:
 - (a) the importance of the contribution of artists to the cultural, social, economic and political enrichment of Canada;
 - (b) the importance to Canadian society of conferring on artists a status that reflects their primary role in developing and enhancing Canada’s artistic and cultural life, and in sustaining Canada’s quality of life;
 - (c) the role of the artist, in particular to express the diverse nature of the Canadian way of life and the individual and collective aspirations of Canadians;
 - (d) that artistic creativity is the engine for the growth and prosperity of dynamic cultural industries in Canada; and
 - (e) the importance to artists that they be compensated for the use of their works including the public lending of them.

Policy Statement

3. Canada’s policy on the professional status of the artist, as implemented by the Minister of Communications is based on the following rights:

⁴² Publishers, private and public broadcasters, writers and the Canadian Conference of the Arts addressed copyright issues before the Committee.

- (a) the right of artists and producers to freedom of association and expression;
- (b) the right of associations representing artists to be recognized in law and to promote the professional and socio-economic interests of their members; and
- (c) the right of artists to have access to advisory forums in which they may express their views on their status and on any other questions concerning them.⁴³

In its presentation to the Committee, the Canadian Conference of the Arts made the following observation:

Since passage of the federal legislation, no other status of the artist initiatives have come to fruition at either the federal or provincial level. As a result, the conflicts between government policies and programs over such fundamental issues as taxation, training, and professional development, and access to programs such as Employment Insurance, have become more challenging and unresponsive to self-employed artists and cultural workers.⁴⁴

The Committee is convinced that it will be difficult to make improvements to the status of Canadian artists without the cooperation and participation of provincial governments. Existing federal status of the artist legislation will fulfil its purposes only if it is accompanied by complementary provincial legislation. Therefore:

Recommendation 6

The Committee recommends that the Department of Canadian Heritage invite its counterparts in provincial governments to put in place complementary legislation relating to the status of the artist.

This chapter began by saying that “we need creators.” The Government of Canada needs to support, recognize and value them.

⁴³ *Status of the Artist Act*, R.S.C. 1995, c.19.6, sections 2 and 3.

⁴⁴ Canadian Conference of the Arts, *Working Group on Cultural Policy for the 21st Century*, presented to the Standing Committee, p. 19.

CHAPTER THREE: TRAINING

VISIONARIES

The vision of a few provides opportunities for many. In the past, discussions of Canadian cultural activities have tended to focus on the values and traditions of European art forms, overlooking the fact that for hundreds of years, Canada's Aboriginal peoples have maintained rich traditions of music, dance, ritual and story-telling. Contemporary Aboriginal artists remind us that, as much as Aboriginal culture may be rooted in the past, it continues to evolve. The stage performances of Margo Kane, who blends story telling with dance and drama; the raw energy of Ian Ross in his Governor General Award Winning play, *FareWel*; and the way CD-ROM technology and dream-inspired paintings have been brought together in the work of Iroquois artist Raymond Skye, all attest to this.

Training and talent are lifelong companions, and the greater the talent the more inspired and exacting the training needs to be. This has been recognized in Western Europe and Asia for centuries where conservatories and training institutes for the transmission of knowledge, craft, technique, discipline and experience are given the highest priority. In keeping with our past, we have borrowed freely from European experience in developing our arts training institutions. However, the support provided to Canada's arts training institutions by both the public and private sector over the past forty years has not always been a model of constancy or generosity.

It is the Committee's view that the vibrancy of the arts in Canada is vital to the quality of our collective social, cultural and economic life. The importance of training in the arts was reinforced in the presentation made to the Committee by the Cultural Human Resources Council (CHRC).⁴⁵

The quality of Canadian performing arts companies and the Canadian film and television industry is strongly reliant on the training provided by our national training institutions. The existence of national training institutions is a unique defining feature of the cultural sector. Even as labour-market training is being devolved to the provinces, the government of Canada retains its cultural mandate and responsibilities. Continuing federal support for the cultural training infrastructure is essential.⁴⁶

45 CHRC "assists members of [Canada's cultural] sector to achieve a better livelihood and better future by stimulating coordinated efforts to respond to career development and planning issues." See « <http://www.culturenet.ca/chrc> » for further information.

46 Brief submitted to the Standing Committee by the Cultural Human Resources Council, March 27, 1997.

The National Theatre School

It was the tireless support of Michel Saint-Denis, probably one of the most famous theatre artists in the English- and French-speaking world at the time, that led to the eventual creation of the National Theatre School. What began rather inauspiciously on February 8, 1960, in three rented rooms in the Canadian Legion Building on Mountain Street in Montreal, can be traced back to Saint-Denis' first adjudication at the Dominion Drama Festival, in 1937. He arrived with a formidable reputation.

In France, Saint-Denis set up his own theatre company, *la Compagnie des Quinze* in 1930 and performed all over Europe until wartime hostilities made touring impossible. He relocated to the relative safety of England and continued working there as an actor and director. He co-directed the Royal Shakespeare Company before he eventually returned to France where he served as advisor to *la Comédie Française*.

Perhaps Saint-Denis' greatest influence was as a teacher. He developed ideas about professional training for actors at each school with which he was involved, beginning with London's Old Vic Theatre School, New York's Juilliard School, and eventually Canada's National Theatre School, where he served as a special advisor. In his book, *Theatre: The Rediscovery of Style*, Saint-Denis writes about the influential interplay between the professional theatre and theatre schools.

One can conduct experiments in a school, which cannot be attempted elsewhere. For that reason a good and daring school can be of great help to the theatre.⁴⁷

In 1932, with the encouragement of the then Governor General, the Earl of Bessborough, the Dominion Drama Festival came into being. It was designed as a showcase

for the hundreds of non-professional theatre companies, the so-called "little theatres," dotted all across the country. This annual festival with its professional adjudication gave untrained actors and directors an opportunity to develop their craft at a time when there were hardly any professional training opportunities in the arts in Canada. On four separate occasions beginning in 1937, Michel Saint-Denis adjudicated the festival. He used these opportunities to advocate the creation of a national professional theatre school in Canada.

Years of volunteer committee work and lobbying paid off and in 1960, under the direction of the legendary theatre artist Jean Gascon, the school's first director, Jean Pierre Ronfard took responsibility for the French-language program and the late Powys Thomas took charge of the English-language program. Saint-Denis was insistent that a theatre school should not teach as if art was somehow frozen in time. Professional training must be "related to an active theatre," he said.⁴⁸

Since 1960, more Canadian universities and community colleges have begun to offer courses in theatre, some as part of a liberal arts degree, others in the form of a professionally-oriented BFA degree. The National Theatre School is not a degree granting institution. For three years, students "experience the interdependence of writing, acting, design and production on a daily basis. This fundamental characteristic of the school's environment helps students master the collective art of theatre."⁴⁹ Thus, the school operates as kind of conservatory, providing intense and focused training in all aspects of the theatre from teachers with extensive backgrounds in the profession.

47 Michel Saint-Denis, *Theatre: The Rediscovery of Style*, Theatre Arts Books, New York, 1960, p.108.

48 Ibid.

49 See: <<http://ent-nts.com/NTSEnglish/School.html>>

Students are accepted into the school based on their audition, their portfolio of work, and an interview. The National Theatre School is a

“co-lingual” rather than a bilingual institution, a place where students from all over Canada can together hone their craft⁵⁰

THE NEED FOR TRAINING

Canada has a number of schools and training centres that specialize in discipline-specific instruction to prepare Canadians for professional careers in the performing and audio-visual arts. These include, with the year of their establishment:

- The National Theatre School (1959)
- The National Ballet School (1960)
- The National Youth Orchestra (1960)
- The School of the Toronto Dance Theatre (1968)
- The Royal Winnipeg Ballet School (1970)
- Les Ateliers de danse moderne de Montréal (1985)
- The Dancer Transition Resource Centre (1985)
- The National Circus School (1986)
- The School of Contemporary Dancers in Winnipeg (1987)

Canada’s film and television training organizations include:

- The Canadian Film Centre (1986)
- Canadian Screen Training Centre/Summer Institute of Film and Television (1986)
- The National Screen Institute (1986)
- L’Institut national de l’image et du son (1989)

These and other institutions provide professional training to Canadians with the requisite talent and stamina to endure the rigorous demands of their chosen profession. The teaching faculty is drawn from the most experienced professionals in each field. The curricula and training programs are based on fundamental and changing needs of the professions.

TRAINING TO COMPETE

While some celebrated Canadian artists and creators are self-taught, they, like many of the artists, technicians, directors, and managers who graduate from Canadian professional arts training institutions, can measure themselves against the best of their colleagues from other countries. As

50 Ibid.

mentioned earlier, artists who have been trained in Canadian professional schools are in high demand. This speaks well of Canadian standards and the calibre of instruction at our arts training institutions, and it also points to the strong foundation that exists for the development of professional arts training in Canada.

Over the last 50 years, the performing and creative arts have gained international recognition. Many Canadian playwrights are now known internationally and their works are performed throughout the world. Michel Tremblay, the Montreal playwright, is a case in point. His plays have been performed in dozens of countries and in many languages. Evelyn Hart of the Royal Winnipeg Ballet has performed as a guest artist in the United States and Europe. R. Murray Schafer's compositions have been performed by music ensembles throughout the world. The Montreal Symphony Orchestra's recordings of Ravel and Debussy are sought after by music lovers everywhere. These are but a few examples of Canadians who are performing successfully on the international stage.

A RECORD OF ACHIEVEMENT

Despite the many difficulties encountered, the development of arts training opportunities in Canada over the past 50 years has been a success. Moreover, it is a story to which thousands of Canadians have contributed over two generations.

A federal task force on professional training in the arts in Canada submitted its report, *Art is Never a Given*, to the Minister of Communications (now Canadian Heritage) and the Minister of Employment and Immigration (now Human Resources Development) on December 1, 1991. As Table 3.1 shows the report identified the number of post-secondary institutions offering specific categories of professional arts training in Canada.⁵¹

Table 3.1
Number of Post-Secondary Institutions Offering Professional Arts Training (1991)

Discipline	Number
Arts administration	15
Crafts	44
Dance	22
Interdisciplinary arts	8
Literary arts	28
Media arts	38
Musicology	10
Music	88
Theatre	69
Visual arts	112

51 More recent data on this topic have not yet been compiled by the federal government.

Some of these institutions offer training across the full range of arts disciplines, but most offer a more limited selection.

Many of Canada's leading dancers, orchestral musicians, actors, screenwriters, circus artists, producers and directors, choreographers, artistic directors, and teachers received their training in national training schools. They provide ideal environments for the transmission of knowledge and professional development. In their pursuit of excellence, professional training institutions work closely with other organizations in Canada and abroad. This collaboration provides students and teachers with opportunities for domestic and international exchanges.

Over time, Canada's national training schools have attracted some of the finest teachers and most promising artists. They have earned their reputations by adopting sound management practices, by consistently meeting the demands of the arts disciplines they serve and through innovative approaches they have taken to professional arts training.

The Committee notes that the federal government on April 17, 1997, announced long-term funding for these training institutions. As a result, \$8.5 million is being provided annually to recognized national professional training institutions in theatre, dance, music and film.

A LEADERSHIP ROLE FOR THE GOVERNMENT OF CANADA

The role played by the federal government in support of training in culture has been more varied than is generally recognized. As noted above, the Government of Canada has provided core funding to a small number of national cultural training institutions over the past 40 years. Until recently, that support came from the Canada Council for the Arts, but it is now channelled through the Department of Canadian Heritage with the financial participation of the Department of Human Resources Development. What is less well documented is the valuable contribution made by federal cultural agencies such as the National Film Board and the CBC in training.

The federal government has not acted alone. Provincial governments have long been involved in support for training. As was documented in *Art is Never a Given*, their involvement has grown over the past 30 years, particularly at the CEGEP, college and university level. The Committee notes that there has been an ongoing effort by the federal and provincial governments to harmonize the intervention of both levels of government in support of professional cultural training. For example, the National Theatre School receives operating or program grants from:

- Department of Canadian Heritage
- Department of Human Resources Development Canada
- Ministère de la Culture et des Communications du Québec
- Department of Tourism, Culture and Recreation, Newfoundland and Labrador
- Department of Education, Prince Edward Island
- Department of Education and Culture, Nova Scotia
- Conseil des arts de la Communauté urbaine de Montréal

- Ontario Ministry of Citizenship, Culture, and Recreation
- Manitoba Arts Council
- Saskatchewan Municipal Government
- The Alberta Foundation for the Arts
- British Columbia Arts Council
- Canada Mortgage and Housing Corporation

The private sector has also played a part in supporting cultural activity. For example, the National Theatre School receives operating or program grants from du Maurier Arts and Pratt & Whitney Canada Inc.

Although there has been progress in the support for training, Andrew David Terris reminded the Committee that there is still work to be done:

I don't think the news is very good. We're seeing less money for training and we're seeing a province [Nova Scotia] that really doesn't want to deal in any substantial way with the cultural sector in terms of any kind of separate priority for training.⁵²

The Committee believes that new training initiatives should be developed. Trainees should have employment opportunities in Canadian cultural enterprises that would allow them to apply their training. This would establish a functional relationship between training institutions and cultural enterprises and would be particularly desirable in areas such as new media.

In its brief to the Committee, the Canadian Conference of the Arts made a number of points about training:

That the Department of Human Resources Development Canada in collaboration with the Department of Canadian Heritage secure stable multi-year funding for nationally significant arts training, and for professional development and skills upgrading for artists and cultural workers.⁵³

The Committee sees four areas where the federal government can provide leadership and where new initiatives are required. These are discussed below.

A. NATIONAL TRAINING SCHOOLS

National training schools offer conservatory-type training that focuses on the needs of individuals intent on pursuing a career in the arts. These schools serve students who have determination and talent. The Committee supports the principle that Canadian students should be

52 Andrew David Terris, Nova Scotia Cultural Network, Halifax Round Table, February 23, 1999.

53 Conference of the Arts, *Final Report of the Working Group on Cultural Policy for the 21st Century*, Canadian, June 1998, p. 23.

able to choose between a professional training program and a general arts program at a university or college. Accordingly, the Committee endorses the continued federal support of Canada's national schools, and recognizes the need to support new national training schools as the needs are identified.

Recommendation 7

The Committee recommends that the federal government affirm its commitment to the continuing development of Canada's national training schools and support additional national training schools with appropriate resources as they emerge.

Recommendation 8

The Committee recommends that the Government of Canada's support to national training schools be provided on a stable, multi-year basis.

B. CO-OPERATIVE TRAINING

The Cultural Human Resources Council (CHRC) made a number of points concerning the training of young Canadians in new media. The Committee has found these to be of particular interest because of the way they apply to the broader cultural sector. According to the CHRC, the challenges in training are related to costs, the time required to train, the availability of qualified trainers and the relevancy of the courses being offered. The Council made the following recommendations about training for new media that can be applied to training in the cultural sector as a whole:

- Train young Canadians through co-op and internship programs similar to those that have proven to be successful in other areas of the Canadian economy.
- Develop business skills in new media workers.
- Ensure the effective marrying of creativity and technical skills.

Human Resources Development Canada (HRDC) has acknowledged and acted upon the specific needs of the cultural sector with respect to professional training. Its contribution, in collaboration with Canadian Heritage, the Canada Council for the Arts and the Canadian Conference of the Arts, was key to the resolution of the long-term funding needs of national cultural training institutions. Its support of the Cultural Human Resource Council is a further indication of its interest in finding solutions to training needs in the cultural sector.

The Committee believes that earning while learning should be attractive to trainees in cultural creation, production, preservation and distribution. A nationally accessible co-op program for young professionals in the cultural sector would prove beneficial. As the musician Eddie Bayens reminded the Committee, training is a life-long challenge and commitment.

[T]he amount of preparation it takes to become a musician is not three or four years, as in law. It's not seven or eight years, as in medicine. It is some fifteen or twenty years of preparation that starts at the age of five and continues until one finally lies down listening to the trumpeter playing 'The Last Post',⁵⁴

Recommendation 9

The Committee recommends that the federal commitment to professional training for arts and cultural industries and institutions give priority to the development of co-op and intern programs. These programs should promote strong links between training institutions and arts and cultural organizations, allowing trainees to earn while they learn.

C. PROFESSIONAL TRAINING AND NEW TECHNOLOGIES

As noted in Chapter Two, new technologies⁵⁵ offer a tool for new forms of artistic creation. The mastery of new technologies poses another challenge for training. This training is important because it can enhance access to educational materials.

Testimony provided by witnesses, as well as briefs submitted to the Committee, urged the federal government to consider financial assistance for the development of new media in measures similar to the assistance provided to feature films and Canadian television programming. The Committee believes that the federal government should provide assistance for new media training.

Given the challenges posed by changing technologies and the fact that new media are increasingly being used for training materials that focus on marketing, Web page design and financial advice, the Committee makes the following recommendations:

Recommendation 10

The Committee recommends that the federal government, through sector-based training and professional development councils, develop a shared cost program with cultural organizations that is designed to provide professional training in the effective use of new media.

Recommendation 11

The Committee recommends that the Departments of Canadian Heritage and Human Resources Development Canada develop new media programs and training packages that can be used by community-based cultural organizations.

⁵⁴ Eddie Bayens, Musician, Ottawa Round Table on the Arts, March 10, 1998.

⁵⁵ See the chapter on Production and Distribution for a discussion of issues related to new technology and new media.

D. BROADENING THE BASE OF PROFESSIONAL TRAINING

Over the past five decades, professional training for Canadians wishing to pursue careers in all sectors has grown in scope and sophistication. The opportunity to pursue graduate studies in business administration has drawn Canadians from a variety of professional backgrounds. The cultural sector is a sizeable segment of Canada's economy, yet case studies of Canadian cultural issues are rarely developed. This is somewhat surprising in light of the fiscal, regulatory and investment challenges facing Canadian enterprises in broadcasting, publishing, film, and arts and heritage. The Committee believes that this discrepancy in professional training for senior managers will hinder Canada's future cultural development. The federal government should therefore take the initiative to develop a stronger and more productive link between research-oriented graduate studies in culture and some of its cultural agencies: for example, the Canada Council for the Arts, the CBC, the CRTC, the NFB and Telefilm.

Recommendation 12

The Committee recommends that the Department of Canadian Heritage and the Department of Industry jointly develop a program that will support more research and study of domestic and international cultural issues in Canada's graduate schools through the financial involvement of key federal cultural agencies.

CONSISTENCY

Implementing recommendations related to training would require changes to existing programs and the development of new initiatives. For example, support for the study of business cases in the arts and cultural industries could be added to an existing program or introduced as an entirely new initiative. These changes and new initiatives should be consistent with each other and complement all existing training initiatives supported by the federal government.

Recommendation 13

The Committee recommends that one year after Recommendations 11 and 12 have been implemented, the Department of Canadian Heritage, in partnership with other federal departments and agencies, conduct a review of federal training support initiatives to determine the overall adequacy of the support measures and their consistency in application among different client groups.

CHAPTER FOUR: PRODUCTION AND DISTRIBUTION

INSEPARABLE PARTNERS

The introduction to this report refers to cultural activity as a *continuum* — an inter-linked process that includes creation, training, production and distribution, preservation and consumption. Each of these elements is linked to the others, but perhaps none more closely than production and distribution, which is why the Committee has chosen to deal with these activities together.

Many witnesses who appeared before the Committee offered praise for the federal government's policies and support for its cultural programs. However, some of the same witnesses also pointed to issues that have arisen as a result of the fundamental changes occurring in the cultural environment. This chapter addresses these issues and identifies the challenges facing the federal government with respect to its existing policies and programs and includes a number of recommendations.

Throughout its hearings and in reviewing the many submissions it received, the Committee was presented with examples of Canadians who have strong commitments to Canadian cultural expression and identity. These men and women can be guides for the federal government in orienting its involvement in culture. They provide the creative visions that help shape the federal government's cultural mandate.

The importance of the connection between production and distribution was argued very strongly by Sean Fordyce, president of Voyageur Publishing:

The main reason for my being here is to say that we need to support marketing, distribution and the demand for Canadian books as opposed to simply the production and warehousing of them.⁵⁶

By contrast, Michel Dupuy, the former Minister of Canadian Heritage, sees production as the main issue, noting that if the overall number of viewing hours of Canadian films in Canadian cinemas is to increase, "it is not so much to the distribution side that we should look, but to the production side."⁵⁷

The Committee is convinced that production and distribution constitute an essential partnership, regardless of changing conditions. In other words, the connection between production and distribution is the same today — in the era of digital production techniques and e-commerce — as it was in the age when books were produced by hand.

56 Sean Fordyce, Publisher, Ottawa Round Table on Publishing, March 10, 1998.

57 Michel Dupuy, Ottawa Round Table on Film and Video, March 11, 1998.

Le Cirque du Soleil

The links between the federal government and Le Cirque du Soleil illustrate recurring themes in this report: training, which led the federal government to support the creation of the National Circus School in 1986; the importance of international touring; job creation; and establishing a Canadian reputation for creative innovation at home and abroad.

The story begins in 1984 with a band of street performers in Montreal. Music, dance, theatre, mime, clowns and gymnastics converged in a public performance applauded by passers-by. In effect, this band of performers was updating *Comedia dell'arte*, the popular theatre of the 16th century. Spontaneity, improvisation, risk, boundless energy and laughter were the daily fare. Led by Laliberté and Gauthier, the group has taken the world by storm. Firmly grounded in Quebec's cultural life, operating in east-end Montreal, Le Cirque du Soleil has opened its arms to embrace the world with its magic.

From an initial tour of the province of Quebec in 1984 to celebrate the 450th anniversary of Jacques Cartier's arrival on Laurentian shores, Le Cirque du Soleil has gone on to travel to 120 cities around the world, sell

17 million tickets, provide employment to 1,300 persons, (500 of whom are resident in Montreal), and generate \$175 million in revenues in 1997.

Le Cirque du Soleil unabashedly celebrates sensation. Its performances are ephemeral, like rainbows after a summer afternoon shower, yet they echo in memory long after the big top has moved on. Children of all ages are entertained and delighted.

Le Cirque du Soleil is a celebration of the human imagination in its innumerable guises. As they say in Quebec: "faut l'faire," which, loosely translated means, "What an achievement!"

In his *Maclean's* article of July 1998, Brian D. Johnson quotes one of the founding directors of Le Cirque du Soleil: "After fourteen years, we've done nothing. The real test will be the next 10 years." Johnson then closed his article with a personal observation that captures the visionary in full flight: "Under the Cirque's ever expanding big top, the former fire-breather seems to have found his place in the sun — but he is still the boy from St. Bruno, running away to join the circus that has yet to be invented."

Canadians have always had to find markets for their cultural and artistic products. In recent years, the marketplace has become increasingly international. In 1990, Canada's French-language publishers generated \$7.3 million in export revenues and foreign sales. Three years later, earnings had quadrupled to close to \$30 million. In 1993/94, export revenues and foreign sales registered by Canada's English-language publishers increased by 65% for a total of \$321 million.⁵⁸ Also, in 1996/97, 45% of the total touring income recorded for Canada's not-for-profit performing arts companies was obtained from international touring — a 10% increase in just two years.⁵⁹

Sales figures are not the only indicators of success. When artists are honoured by their peers at home, as well as abroad, their work gains in stature. Today, Canadian prizes and awards, including the Governor General's Award, the Giller Prize, and a number of prestigious provincial and metropolitan arts awards stand proudly alongside the East Coast Music Awards, the Genie Awards, the Gemini Awards and the Juno Awards.

58 *Canada Year Book 1999*, Statistics Canada, Ottawa, 1999, Table 8.12, p. 288-290.

59 "Performing Arts 1996-1997," *The Daily*, Statistics Canada, Ottawa, March 4, 1999.

Canadian creative production has also been recognized internationally. In recent years, Canadian creative artists have received or have been nominated for the Academy Awards, the Palme d'Or, the Booker Prize, the Prix Goncourt, the Commonwealth Prize, the Orange Prize, the Impac Award and the Pulitzer Prize.

Artistic styles, fads and trends come and go, but the creators of performing, visual, literary and media arts are interested in finding an audience. When T. S. Eliot wrote that, "No poet, no artist of any art, has his complete meaning alone,"⁶⁰ he was referring to the way audiences become part of the cultural meaning of a work.

LOOKING BEYOND PRODUCTION

Production now receives the lion's share of federal government support to the arts. One reason is that that production costs are high. A feature film can cost millions of dollars to produce and market. Records and books, while less costly to produce on an individual title basis, rely on a few "successful" titles to finance other less successful titles.

In the Canadian sound recording industry it is generally accepted that, on average, only three out of ten new records generate sufficient profit to cover their recording and promotion costs.⁶¹ Since it typically costs \$100,000 or more to launch a recording, a company must have several million dollars worth of recording projects underway to be a viable economic entity. A report issued by Ekos Research Associates in 1995 provided a number of valuable insights. One related to costing was the following:

The budget required to produce a master recording varies greatly depending upon the type of music being recorded. A minimum budget for a simple recording can be as low as \$10,000 if it is financed by an artist (i.e., acting as a recording company). But, a contemporary CD, which is competitive in the world market will cost considerably more: production costs can be on the order of \$200,000; the artist might have an advance of \$20,000 and marketing costs (e.g., video and a tour), on average, will cost an additional \$200,000.⁶²

Similar considerations apply in the book publishing industry although the costs of publishing a book are, on average, less than those to launch a record. Hervé Foulon of Éditions Hurtubise HMH Ltée pointed out:

You can publish a novel . . . [for] \$10,000 but you cannot bring out a textbook . . . [for] the same amount. In the latter case you're talking about an investment of \$300,000 to \$400,000, so it's a totally different problem. That is why we have to be careful when we talk about the health of the industry.⁶³

60 T.S. Eliot, *Tradition and the Individual Talent*, in: *The Sacred Wood, Essays on Poetry and Criticism*, Methuen, 1920, p. 49.

61 Ekos Research Associates, *An Examination of Current Policies and Programs and Legislation for the Canadian Sound Recording Industry*, Ottawa, 1995, p. 37.

62 Ibid, p. 36.

63 Hervé Foulon, Éditeur, Ottawa Round Table on Publishing, March 10, 1998.

A company in a large market can produce a record, a book, or copies of a film at a lower unit cost than producers in a small market. In addition, producers in large markets benefit from economies of scale. The marketing expenses for a film starring Gerard Depardieu or Al Pacino are largely incurred in France or the United States. There is so much spillover from that promotion that the costs of marketing the film in Canada are marginal. Canadian film producers, on the other hand, do not have the benefit of such economies of scale.

Traditionally, Canadian governments have played a important role in offsetting some of the competitive disadvantages described above. Indeed, most of the federal government's cultural support programs were originally designed to compensate Canadian cultural producers for their competitive disadvantages. Examples include protection for Canadian magazine publishers, distribution subsidies and support to the sound recording and book publishing industries.

The benefits of government involvement are apparent in the growth and development of the Canadian book publishing and sound recording industries over the past two decades. Despite fierce international competition, Canada now has a reasonable complement of capable sound recording and book publishing companies. This would not be the case had these industries not received support from the federal government. It is noteworthy, however, that most of that support was designed to encourage the production of Canadian-authored materials, books or recordings.

An example of how effective modest financial support can be is underlined in the history of the Stratford Festival. How this cultural event came about, how it developed, and how it continues to transform itself is a shining example of the innovative imagination and spirit that drives Canadian performing arts organizations.

The Committee appreciates the richness of the artistic achievements of the Festival. The Festival would not exist were it not for the efforts and vision of a community-minded entrepreneur who had no special training in the arts. As Tom Patterson reminds his readers, "Most theatres, of course, are started by actors or directors — in other words, by theatre people, whose total concern is for what will go on the stage. But because I did not know what was involved in producing a play, I was able to concentrate, in my teenaged mind, on getting the people there to see what might happen on stage."

Patterson's approach was very straightforward. In his business plan he set about to bring in audiences; the task of the artistic team was to produce theatre that audiences would want to see. Here, production and marketing operated hand-in-hand. The Stratford experience shows that vision and hard work coupled with modest support can unite marketing and high quality production. In the case of Stratford, the result has been a world class success.

Tom Patterson's Vision: The Stratford Festival

The writing was on the wall for Stratford, Ontario. "It was still a CN town, back in the 1930s," recalled Stratford native Tom Patterson in 1987, "and we all knew that diesel was coming in. We understood it would be only a matter of time until the giant steam-engine repair shops, which my father, grandfather, and great-grandfather once worked in, and on which the town depended, would be put to rest."⁶⁴

The decision to close the CN repair shops and divisional offices in Stratford came twenty years later, with the loss of 2,000 jobs. At that time (the early 1950s) Stratford's population was 18,000 and practically every family was affected by the job loss.⁶⁵ Rather than sit by passively and watch the economic demise of their town, Patterson and a small group of fellow citizens began looking for alternatives. Initially, they considered converting the town arena into a summertime hockey school with instruction by players from the National Hockey League. "Another idea, my own," writes Patterson, "was to create a Shakespearean Festival. After all, I argued, we had a city named Stratford, on a river named Avon."

As Patterson continues the story in *First Stage: The Making of the Stratford Festival*, he paints a picture of himself as a young, small-town journalist just returned from war, full of big ideas but with no practical experience, applying creative, entrepreneurial thinking to an

otherwise crushing shift in the local economy. "The picture I had in my mind was not a building, nor of a stage, as I knew absolutely nothing about theatre, or of how it worked. Rather, I had an image only of lots of people pouring in, and this began to develop in my mind."

The Festival idea was officially launched with a cheque for \$125 from the Stratford City Council. The money was to be used by Tom Patterson to travel to New York to talk to theatre people. That was the year before the Festival's first season in 1953.

In 1953 the first season ran for six weeks. Some 68,000 people attended. Last season, the festival ran for six months and played to a total audience of 523,015 patrons.⁶⁶ Overall, the festival estimates that it is responsible for bringing more than \$120 million, annually, into the local economy.

The Stratford Festival is now the largest performing arts institution in Canada. The total budget for the last season was \$29,107,275. Of that total, approximately 79%, or \$23,591,730, came through the box-office, the largest ticket revenue in the festival's history. Public funding, including federal and provincial support, represented only 5% or \$1,612,275, of the total budget. Income from fundraising accounted for the remaining 16%, approximately \$4,888,000.⁶⁷

OWNERSHIP AND CITIZENSHIP

The achievements in building the Stratford Festival and other Canadian cultural success stories have been aided by a number of different types of support from the Government of Canada. A number of government programs are tied to ownership and citizenship. Witnesses commented on

64 Tom Patterson (with Allan Gould), *The First Stage — The Making of the Stratford Festival*, McClelland and Stewart, Toronto, 1987, p. 26.

65 David Prosser, "The Stratford Festival" in *Standpoints*, Paris, May 1998.

66 Stratford Festival, News Release, November 24, 1998.

67 Karen Farmer, Media Relations, Stratford Festival, January 5, 1999.

these issues to the Committee. Applying ownership rules as a criterion is important for the following reasons. First, most Canadian-authored books and records are produced by Canadian-owned companies. Second, targeting ownership is efficient because it allows the government to avoid involvement in the identification of specific authors and musicians who merit support.

Canadian publisher Jack Stoddart told the Committee just how far forward the book publishing industry in Canada has travelled in the past twenty-five years, especially in the face of fierce competition from abroad. He noted:

Although sales in the English language are dominated by books from outside the country, approximately 30% of all the books sold in this country are Canadian-authored books. I think as a starting point, that's a very important position because I'm not sure there's another cultural industry that controls 30% of the Canadian market from its own creative base. I think we should be happy about that and rejoice and feel comfortable that in fact a lot has been accomplished in the past 25 years.⁶⁸

For Stoddart, this growth would not have been possible without the financial support of the federal government.

While there is some merit in focusing on ownership, it can place the emphasis on the wrong issues. First, the issue of ownership can become confused with the goal of support programs. Second, focusing on an industry can divert attention from cultural matters and redirect focus to the difficulties of running a business. This confusion can produce ambiguities in policies and uncertainty about the nature of government involvement.

One witness made the following comment:

I would suggest . . . that the paradigm which we have been using in our support of our cultural industries for the past twenty years or more, which is essentially based on flowing support to Canadian companies, as defined by citizenship of the principals and physical location of the activity they engage in, may be the correct approach for an industrial policy, but has proven to be a very hit-and-miss approach from a cultural perspective. If we were to change the focus of our support from "Who makes it" to "What it says," we might get more predictable and satisfactory results.⁶⁹

Ownership rules, point systems and content regulations are important elements of Canada's cultural policy. Unfortunately, the inflexibility of existing support measures is having the effect of denying some Canadian creators, performers and producers a room in the Canadian cultural home. For example, under existing Canadian content rules, Céline Dion and Shania Twain are not defined as "Canadian" artists. The CRTC defines Canadian content according to a point system based on the nationality of the creative personnel involved in the production; ten points is the maximum. A TV series about American policemen called *Top Cops* shown on the CBS Network receives the maximum of 10 points under the CRTC certification system because the programs were made in Canada by people with Canadian passports. At the same time, a Canadian broadcaster showing *Never*

68 Jack Stoddart, Publisher, Ottawa Round Table on Publishing, March 10, 1998.

69 Sandra Macdonald, Chairperson, National Film Board, Ottawa Round Table, Thursday, October 22, 1998.

Cry Wolf, a Disney movie based on Farley Mowat's novel about a wildlife scientist studying the habits of timber wolves in Canada's north, did not qualify for a single Canadian content point.⁷⁰

Keith Ross-Leckie, of Tapestry Films, drew attention to the ambiguity of the present point system.

It all gets down to, again, the point system and Canadian content. The cable fund and Telefilm talked about Canadian content being 8 out of 10 points, which I believe is good and functional. In fact, the cable fund has come out with a new initiative that makes it necessary to have the script done by a Canadian scriptwriter, and I think that's a wonderful step towards empowering us that way. However, the CRTC [rating system] is still only the basis of 6 out of 10 points, and they call this 'Canadian content'. What results from the 6 out of 10 is that the scripts are generated in the States by American producers and often, but not always, American directors. In effect, what we are doing with the 6 out of 10 CRTC ruling is subsidizing American production.⁷¹

Marie-Josée Corbeil of Cinar Films in Montreal stressed the importance of flexible government rules.

I wouldn't like to see the rules become more rigid. On the contrary, I think we should have greater flexibility.⁷²

These examples suggest that the link between ownership and citizenship and Canada's cultural policy goals needs to be discussed in greater depth. The Committee believes that an additional policy mechanism should be considered.

A COMPLEMENTARY APPROACH TO CANADIAN CONTENT

Entitlement on the basis of citizenship of the principals or the physical location of the activity has proven to be a successful approach to achieving cultural policy objectives, as the above examples show. Complementing existing ownership and citizenship rules with an additional focus on "what it says" could, the Committee believes, produce desirable cultural results. With an approach such as this, Céline Dion and Shania Twain would be defined as Canadian artists, while a film about Canada's north based on a novel by a Canadian author would be a Canadian story.

The Committee acknowledges the value of point systems and ownership and citizenship rules. A complementary system based on cultural content would not be a major departure from practices and methods that have been employed in Canada for many years. If agencies of the Government of Canada can use peer-based assessment effectively with creative artists and scientific researchers, why would a similar approach not be as effective when dealing with questions of content?

70 Sandra Macdonald, "For Purposes of Discussion, Four Challenging Questions for Canada's Audio-Visual Policy," included in her presentation to the Committee.

71 Keith Ross Leckie, Tapestry Films, Ottawa Round Table on Film and Video, March 11, 1998

72 Marie-Josée Corbeil, Vice-President, Cinar Films, Ottawa Round Table on Film and Video, March 11, 1998.

Recommendation 14

The Committee recommends that the Department of Canadian Heritage, in addition to existing ownership and citizenship requirements, develop complementary policies and programs which focus on, ensure and enhance Canadian content in cultural works.

STRATEGIC CHALLENGES

The achievements in building the Stratford Festival and the Canadian magazine and book publishing industries, among others, have relied on a number of different types of government support. Future efforts will increasingly be made in an environment characterized by globalization, technological change and the knowledge society. There will be new challenges, different from those Canadians have had to face in the past.

Jack Stoddart's report that 30% of books now sold in Canada are Canadian-authored titles illustrates one of the positive results that have stemmed from government support channeled to Canadian-owned publishers. Other witnesses, while acknowledging such successes, contend that although there should be continuing support for production, we must now focus more on other challenges facing Canadian cultural industries.

Canada hasn't had a production problem for 20 years. We have a distribution problem. That is our primary problem. It is not producing. Canadians are, for our population, producing enormous amounts of material. Our problem is distribution. Our problem with movies is not that we don't make movies; it's that we can't get any theatres to show them.⁷³

Production has always been an important focus of federal government support to cultural development in Canada. But a focus on production by itself is not enough. Jefferson Lewis, a screenwriter, explained to the Committee how important it is for Canada's cultural industries to promote their products in such a way that they continue to find new audiences. In the case of film, international partnerships and co-productions help build the industry while attracting new audiences.

Forget the United States. With all due respect, maybe we can one day work as equals with the majors but the natural partners for us are the French, the Brazilians, the Irish, and the English. All those countries are roughly our size and are interested in roughly the same kinds of things we are. And they'd love to work with us. . . Everything we can do to enhance co-production is terrific for us, because it leads to truly international productions and it gives us the additional money we need.⁷⁴

The Committee notes that the Canada Council for the Arts recognized the importance of dissemination during a recent strategic review of its programs. As Joanne Morrow, of the Council explained to the Committee:

⁷³ John Gray, Author, expert witness, February 12, 1998.

⁷⁴ Jefferson Lewis, Screenwriter, Ottawa Round Table on Film and Video, March 11, 1998.

After examining our priorities, the Council and the staff agreed that the weak link in the chain was dissemination. We use the term “dissemination” in the broad sense and include it in all activities creating links between artists’ works and audiences: performing arts tours; exhibitions of visual and media arts; promotion of books and periodicals; tours by writers; and translation of Canadian books from one official language to the other.

We therefore made dissemination the priority and reallocated funds internally for this purpose, even before receiving new resources. The new funds are enabling the Council to strengthen this activity in a truly meaningful way so that more Canadians will have the opportunity to experience the work they support with their tax dollars.⁷⁵

The Committee acknowledges that cultural production requires strategic planning to achieve its desired results and that, quality of work notwithstanding, successful marketing and promotion is essential. However, there is an important distinction that must also be made between for-profit and not-for-profit organizations. The next section deals with some of the differences between these two sectors.

THE NOT-FOR-PROFIT SECTOR

In the performing arts in Canada, as in many other countries, not-for-profit companies and commercial enterprises operate side-by-side. In general, cultural industries operate within a for-profit framework, whereas most performing arts, and heritage organizations tend to operate within a not-for-profit framework.⁷⁶ Visual artists, like many other creators in Canada work in both settings. Their works or performances, can be seen in commercial as well as not-for-profit venues. This makes for a highly flexible, mobile and entrepreneurial work force whose adaptability and mobility may well serve as a model for other sectors of Canada’s labour force. At the same time, the label “not-for-profit” should not be confused with “not viable.” The not-for-profit designation indicates that the organization has a community-based board, usually has charitable tax status, and is eligible for public funding.

Over the past decade, one of the most striking achievements of Canada’s not-for-profit arts organizations is the ways they have reduced their deficits. In 1993, for example, there were approximately 470 not-for-profit theatre, dance, opera and music companies in Canada and they ended the year with a combined deficit of approximately \$5.5 million. Interestingly, by 1996-97 the number of companies had grown to 602, but their combined deficit was reduced to approximately \$655,000 — only slightly more than one-tenth of the total recorded in 1993.⁷⁷

It is worth noting that the not-for-profit sector is larger than one might assume; for example, as seen in Chapter Six, more than 13 million people attended performances of theatre, music, dance and opera in 1996-97. Members of the Committee have noted that reducing deficits can impose burdens on performing arts companies. These can include shorter rehearsal times and smaller productions,

75 Joanne Morrow, Director of Arts Division, Canada Council for the Arts, Witness presentation, June 11, 1998.

76 Practically all of Canada’s classical music, visual art, dance, and theatre organizations, as well as libraries, archives and museums operate on a not-for-profit model. This is a precondition for support from the Canada Council for the Arts.

77 Statistics Canada, “Performing Arts 1996-1997,” *The Daily*, Ottawa, March 4, 1999, (breakdown of the not-for-profit deficit picture for 1996-1997). Canada’s 342 theatre companies ended the year with a collective surplus of \$3.5 million, compared with the 260 combined music, dance and opera companies that ended the year with a collective deficit of \$1.6 million.

involving fewer actors and more volunteers. These constraints could adversely affect performing arts attendance levels.

THE FOR-PROFIT SECTOR

Every decision to set up a commercial enterprise is based on the assumption that after some initial period the enterprise will become a viable and profitable commercial entity. Canada has a well-structured set of legal and financial rules and procedures for dealing with for-profit enterprises. These include accounting principles, reporting relationships, and obligations to investors. The Committee believes that profit-oriented enterprises must abide by these rules, procedures and common understandings to be eligible for federal support. Federal support for these organizations must be structured differently and have different performance requirements and expectations than those set out for not-for-profit organizations.

The Committee notes that almost one-third of the English-language publishers and one-quarter of the French-language publishers supported by the federal government do not break even. That is, even with federal support, these companies are losing money.⁷⁸ The Committee interprets this situation not as one of the unique circumstances of the Canadian cultural scene, but as evidence that some for-profit cultural enterprises depend on the federal government for their very existence.⁷⁹ In short, they are not viable without government support.

The Committee notes that this situation has been allowed to continue over a long period of time. First, it suggests that confusion has built up between the for-profit and the not-for-profit sectors. Second, it is difficult to determine whether the federal support being provided is being used to enhance the production and distribution of Canadian materials or to compensate for inefficiencies in a particular firm. For example, if the purpose of support is to increase the sales of Canadian-authored titles, then it should be used for that purpose. Federal support should be targeted for specific projects or initiatives that address government policy objectives, and it should be possible for the companies that receive such support to demonstrate that it is being used for the purpose intended.

Recommendation 15

The Committee recommends that the Department of Canadian Heritage review its financial support measures to clarify the distinction between for-profit and not-for-profit cultural organizations.

Recommendation 16

The Committee recommends that the Department of Canadian Heritage, in consultation with appropriate cultural agencies, develop mechanisms to ensure sustainable, long-term, multi-year funding for not-for-profit cultural organizations.

⁷⁸ *Canada Year Book 1999*, Statistics Canada, Ottawa, 1999, Table 8.12, p. 289.

⁷⁹ "Not-for-profit" is used in this report to designate all non-profit organizations. "Not-for-profit" is the designation used by Statistics Canada's Cultural Statistics Program.

Recommendation 17

The Committee recommends that support for the developmental phase of a new company (start-ups) be designed to include specific performance targets and that there be a sunset clause for federal support to the start-up phase of the company's development.

Recommendation 18

The Committee recommends that in the case of viable, for-profit, commercial enterprises, federal support should be targeted for specific projects or ventures.

BALANCING GOVERNMENT POLICIES

The Committee was told repeatedly that marketing is the vital connection that links production with distribution. Canadian artistic and cultural materials must be effectively marketed if they are to continue to compete successfully at home and abroad with cultural materials from every region of the world.

Hervé Foulon, of Éditions Hurtubise HMH Ltée, expressed the need for Canadian publishers to have control over the production and distribution of their products.

With the help of governments, we have managed to nurture a small industry and make it what it is — a publishing industry that has all important components in Canada, along with everything for the industry itself, for jobs, and for the cultural protection of our identity. . . . From the economic standpoint, we have a problem. If tomorrow we were granted complete freedom, and we couldn't provide help for our people to get what they needed, I don't imagine that any company here — in distribution even more than in publishing — could face up to any of the major U.S. publishers or European multinationals.⁸⁰

Martin Bragg shared with the Committee his experience in the Canadian Stage Company explaining the shift in his company's funding base.

I do think there is role for government in supporting the arts, and I think it should be a cornerstone of Canada's cultural policy. But I am not prepared to sit here in 1998 and pretend that my head is in the sand and it's back to 1972. My organization in 1972 had 80% of its . . . revenue coming from three levels of government. Today that level has shrunk to 18%Something is going on here.⁸¹

The Committee is also concerned that there is insufficient federal support for marketing and distribution, especially as it pertains to the ability of arts and cultural organizations to compete domestically and internationally. If these organizations are to survive and continue to develop, they

80 Hervé Foulon, Publisher, Ottawa Round Table on Publishing, March 10, 1998.

81 Martin Bragg, Canadian Stage Company, Ottawa Round Table on the Arts, March 10, 1998.

must receive assistance from both the public and private sectors to help them adjust to demographic changes taking place in society.

There is a link between creating a work of art and finding an audience. At the same time, however, this happens in different ways. The process of publishing and distributing copies of a book is physically different from that of making and distributing a movie. The federal government has always recognized these distinctions and has been able to adapt its programs to facilitate the production and distribution of works of art and culture across a wide range of cultural industries.

A number of witnesses spoke of the need to build on existing successes by providing for the need to market our efforts in arts and culture. The proposition is as simple as recognizing that a theatre must advertise its upcoming performances. If no one knows about a performance, attendance will be modest, disappointing, even dismal. As Theodore Levitt has pointed out “if you don’t market, something terrible happens — nothing.”⁸²

The famous explorer Ernest Shackleton understood the power of advertising. His advertisement appeared in London newspapers in 1900 and made a simple point:

Men Wanted for Hazardous Journey

Small wages, bitter cold, long months of
complete darkness. Constant danger.

Safe return doubtful.

Honour and recognition in case of success.

A “hazardous journey” is how one might describe starting a theatre company that will develop and stage a play. One way to make the journey less hazardous is to form partnerships with others. In some sense, the federal government has always worked in partnership with the arts. In the Committee’s view, policies should support such initiatives and not hinder them.

Based on evidence from the arts, heritage and cultural industries sectors, the Committee believes there is a broad consensus that federal support should address the key activities of production, distribution, marketing and promotion in a strategic and coherent manner. Museums and performing arts organizations, as well as filmmakers and book publishers understand the links between these activities and they are seeking to take full advantage of them. The Committee believes that important benefits would be achieved through a careful review of current federal programs and makes the following recommendations:

Recommendation 19

The Committee recommends that an independent, objective and cross-disciplined analysis be commissioned by the Department of Canadian Heritage to develop strategies that promote essential links among production, distribution and marketing.

82 Theodore Levitt, *Thinking About Management*, The Free Press, New York, 1991, p.137.

Recommendation 20

The Committee recommends that within a year of the presentation of this report, the Minister of Canadian Heritage should ensure that the department's program objectives relating to the essential links among production, distribution and marketing and those of its portfolio agencies are complementary.

THE KNOWLEDGE SOCIETY

In 1657, Sir Isaac Newton wrote to his colleague Robert Hooke, "If I have seen further it is by standing on the shoulders of giants." His summary of what he had learned from others is even more pertinent today. People use a myriad of instruments invented by hundreds, if not thousands of others. This capacity to build on knowledge learned and propagated by others has become one of the defining characteristics of modern society. This idea is not new, nor is the fact that knowledge is embedded in a product or technology. The new element is the speed with which the knowledge can be shared and exploited.

The Committee realizes that we can know what someone else knows without taking anything away from them. Indeed, companies form strategic alliances because of a need to learn how to do something, or to share in the development of a line of products. In his presentation to the Committee, Ken Stein of Shaw Communications elaborated on this practice:

They are saying that the driving force of the new economy is going to be knowledge and information. . . We have to be able to break down the barriers so that we can have the kind of integrated companies in this country that we are up against as we deal outside this country in the future.⁸³

The need to form strategic alliances among companies in Canada's cultural sector is as important as it is in the high-tech sector. Such alliances tend to benefit all the members of the alliance. For example, *Making History: Louis Riel and the North West Rebellion of 1885* is an interactive CD-ROM, produced as one of a series devoted to Canadian historical events (available in both official languages). This production is designed to provide students with different perspectives and interpretations of the event and the characters involved. Using archival material, documentary techniques and interview footage, this multimedia project was created in partnership with an independent production company, Monro Media of Vancouver, the National Film Board, and *Terra Nova*, part of the Canadian Studies Program of the Department of Canadian Heritage.

It is important to view these developments in the context of expanding multinational entertainment companies who are also developing multimedia products and services. A recent article in *The Economist* noted:

[S]even huge entertainment companies have emerged — Time Warner, Walt Disney, Bertelsmann, Viacom, News Corp, Seagram and Sony. They cover pretty well every bit of the entertainment business except pornography. Three are American, one is Australian, one

⁸³ Ken Stein, Shaw Communications, Ottawa Round Table on Broadcasting, March 12, 1998.

Canadian and one Japanese. 'What you are seeing,' says Christopher Dixon, managing director of media research at PaineWebber, a stockbroker, 'is the creation of a global oligopoly. It happened to the oil and automotive businesses earlier this century; now it is happening to the entertainment business'.⁸⁴

CBC president Perrin Beatty calls these huge organizations "constellations."⁸⁵ Their growth is a challenge to small players everywhere. They are not the backdrops to cultural enterprise in Canada; they are at centre stage, providing audiences and consumers with popular products and shareholders with returns.

Micheline L'Espérance-Labelle, representing Quebecor DIL Multimedia, stressed the importance of partnerships and strategic alliances as a way to ensure a solid economic base for Canadian cultural production.

I feel the government should encourage these [cultural] industries . . . to work together so that each of them can benefit from partnerships in the future. We have to find the means to protect culture, and find the means [to disseminate it]. We have to sell it.⁸⁶

The challenge for Canadian cultural enterprises is how to form new and creative partnerships and alignments that will empower existing Canadian constellations and promote the development of new ones. A small press, independent book store, video production house or recording company is in competition not only with every other small press, book store, video production house or recording company in Canada, but with the "global oligopoly" mentioned above. These challenges cut across the jurisdictions of several federal government departments and they must be addressed from a government-wide perspective.

However, most of the government structures in use in developed countries today are based on institutions that were developed in the 19th and early 20th centuries. Examples can be seen in the departments (ministries) dedicated to health, education and agriculture. In times past, the pace of change was slow, citizens were not as well educated and most countries were, to a large extent, insulated from outside influences. Change often took decades.

A major challenge for governments in the next millennium involves the need to adapt 19th century structures to 21st century needs. John Godfrey, a member of the Committee, described the challenge in the following way:

[W]hat I want [everyone] to understand is that here we have a 19th century federal government set up with departments that didn't understand anything very much about environment or telecommunications or any of the complexities of late 20th century life. . . [F]or example, in the case of the drilling moratorium, the federal government is going to deal with that through the Department of Natural Resources so. . . on these issues there's a natural resources component, there's a Fisheries and Oceans component, there's a Department of the Environment component. . . [R]ight now we're dealing with a

84 Emma Duncan, "Wheel of Fortune," *The Economist*, November 21, 1998.

85 Perrin Beatty, President, CBC, Address to the Committee, April 2, 1998, p. 12.

86 Micheline L'Espérance-Labelle, Quebecor DIL Multimédia, Ottawa Round Table on Publishing, March 10, 1998.

Heritage-Parks Canada component. In other words, our governmental structures, both federal-provincial and within one level of government, don't deal very well with late 20th century problems.⁸⁷

The Department of Canadian Heritage needs stronger horizontal links with other Departments in the federal government. Cultural issues, for example, are occupying an increasingly prominent place in international trade. Although the Department of Canadian Heritage is primarily responsible for cultural matters, the Department of Foreign Affairs and International Trade (DFAIT) is responsible for international trade. International trade agreements have a profound effect on culture. This calls for timely cooperation between these departments.

Recommendation 21

The Committee recommends that the federal government create a special committee of cabinet, including the ministers of Canadian Heritage, International Trade, and Industry and Finance, to develop a policy framework that will provide Canadian cultural industries with the optimal environment to sustain themselves and grow, both at home and abroad.

The Government of Canada can turn to a wealth of talent to help it address cultural issues. However, a mechanism or model is needed, which will allow the government to draw upon that talent on a continuing basis, while respecting the mandates of departments and the autonomy of government agencies. The Committee is also convinced that mechanisms must be found to address existing structures of the federal government, many of which are essentially out-of-date. While the Committee is concerned primarily with this issue as it applies to cultural matters, it believes that it also arises in other areas of federal responsibility.

The shift to interdependent and multi-sectoral planning and policy development is, in the Committee's opinion, one of the biggest challenges facing the federal government in the cultural sector.

Recommendation 22

The Committee recommends that the Department of Canadian Heritage identify potential changes to the structure of government that would enable the Government of Canada to respond in a timely manner to changes in the cultural sector.

87 John Godfrey, Proceedings of the Standing Committee on Canadian Heritage, Tuesday February 9, 1999.

NEW MEDIA⁸⁸

The creation, production and distribution of multimedia products is a new business. Although it is growing at an exponential rate, it is still in a state of flux. The implications for the production and distribution of cultural materials are only now beginning to be identified. The Committee notes from the witnesses' testimony and from the submissions received, the vitality of those Canadian companies that are actively developing new media products.

Stentor presented the Committee with a report on a recent multimedia conference, which serves as a useful snapshot of Canada's developing multimedia sector:

[T]he participants represented a wide array of undertakings. They represented companies consisting of a single person as well as those with 150+ people devoted entirely to interactive digital media enterprises. The types of content products and services the producers were involved in included: animation, CD-ROM title production, including games, reference works, educational titles; Internet services of many kinds, corporate presentations; computer based training; overall, an impressive array of what constitutes new media in Canada today.⁸⁹

In his book *The Bagel Effect*, Paul Hoffert, a Canadian expert on digital technology, offers this perspective on new media:

[Most new media are]. . . digital and interactive. These include CD-ROMs and the Internet but would exclude music CDs, which are digital but not interactive. At some point these media will cease being new and so the term will not last long. A more descriptive name would simply be digital interactive media.⁹⁰

Micheline L'Espérance-Labelle, of Quebecor, suggested that new media projects can have educational as well as developmental components.

One thing I have been very happy to see is all the initiatives in the field of education. If we want to preserve our culture, we have to start by thinking about children, our children. . . . Initiatives include networks like SchoolNet/Rescol and others, that in my view are extremely important. We have to focus on education.⁹¹

88 In May 1999 the CRTC reported on its examination of regulatory issues related to new media, particularly the Internet. The Committee has focused its review of new media on issues related to cultural industries and institutions.

89 Froman & Associates, *Final Report on the CanCon New Media Sessions*, included in the Stentor submission, p. 1.

90 Paul Hoffert, *The Bagel Effect — A Compass to Navigate Our Wired World*, Toronto: McGraw-Hill Ryerson, 1998, p. 185.

91 Micheline L'Espérance-Labelle, Quebecor DIL Multimédia, Ottawa Round Table on Publishing, March 10, 1998.

The National Atlas/Canadian Community Atlas Project

Students across Canada are logging onto SchoolNet to download portions of some of the latest maps produced by Natural Resources Canada. By setting out their own parameters and imposing a series of filters such as population density or geological composition, these maps are electronically re-drawn according to the students' specifications. The students can download and eventually print these customized maps. This is a two-way project. Students who "take" information from this site are expected to put something back. They are encouraged to post their own data, their own maps, photographs and descriptions of their local surroundings. To make sure that this new data can be interpreted and searched, the students use a series of mapping templates devised by teachers and available on the map site. These student contributions to the understanding of Canadian geography are then made available to all subsequent users.

This interactive mapping site is a pilot project called the National Atlas/Canadian Community Atlas Project. It is the result of a partnership involving Geo Access, formerly known as the National Atlas Information Service of Geomatics Canada (a division of the Department of Natural Resources), SchoolNet, and the Canadian Council for Geographic Education, a national teacher's organization. The elements required for this project were start-up support from the federal government, a federally supplied data base, on-going support from teachers, schools with access to computers and modems, and students. In a swelling ocean of sources of electronically accessible information, this small project stands out as an example of content development by and for Canadian students. Because it is Internet-based, others can access it around the world.

Paul Hoffert described the differences between two distinct interests in Canada's new media sector as follows:

The television industry has a broad business infrastructure, publicly traded companies, and lots of money . . . Broadcasters have no experience with digital or interactive projects and have little understanding of how to create them. They do have viable models for making money on broadcast networks.⁹²

Hoffert also made this observation about Canada's new media professionals:

[They] . . . know everything that is now known about how to create products for digital networks and interactive media. But they are grossly underfunded and do not have viable business models for making money on digital networks.⁹³

The Committee believes that new media is an area where an innovative combination of pragmatic measures is required. The Committee also believes that new media is an area where the cultural sector could adopt a set of program measures which have been developed and tested in the areas of research and development, specifically the idea of a network of centres of excellence. Over the past ten years, the federal government has funded a program called Networks of Centres of Excellence. This program brings university researchers, private sector and graduate students together in a network that is not determined by their physical location.

92 Hoffert, p. 189.

93 Ibid.

Metropolis, for example, is the name of a cooperative, international research initiative created to examine immigrant integration and the effects of international migration on Canadian urban centres. It comprises four different centres of excellence: Edmonton, Montreal, Toronto and Vancouver.⁹⁴

Core funding for these centres was provided by a consortium of federal departments and agencies, including Citizenship and Immigration Canada, Health Canada, Social Sciences and Humanities Research Council, Canadian Heritage (Multiculturalism), Status of Women Canada, Human Resources Development Canada, Statistics Canada, Canada Mortgage and Housing Corporation, and Correctional Service of Canada.

Metropolis also has a strong international component, with partners in public and private institutions from Canada, the United States, Denmark, France, Germany, Italy, the Netherlands, Norway, Sweden, the United Kingdom, New Zealand, Switzerland, Israel and Argentina.

Recommendation 23

The Committee recommends that the Department of Heritage, in collaboration with the appropriate research granting and cultural agencies, establish a network of centres of excellence for new media. Establishing a network of centres of excellence for new media will require a feasibility study that should examine substantive partnerships with educational institutions and the private sector.

THE PERMISSIONS PROCESS

One of the major obstacles facing new media producers is the difficulty of securing permission to use copyright materials in their products.⁹⁵ The process of obtaining permission to reproduce text, music, images and any other copyright material that is needed in a new media product involves identifying the owner of the copyright, locating the copyright owner, contacting that owner and then negotiating an agreement for the use of the work. Each step in this process can be fraught with difficulties. Sometimes the owner cannot be identified because authors and creators are not always the copyright owners. Even when there is clear identification, it is sometimes impossible to locate the owner because he or she has moved, is deceased or the company has gone out of business. There can be further difficulties after contact is made because acceptable financial terms cannot be negotiated or because the request to use the work is not acceptable to the copyright owner.

In June 1998, the Honourable Sheila Copps, Minister of Canadian Heritage produced a three-minute video explaining new media in connection with the launch of a \$30 million, five-year program administered by Telefilm to assist in the production and marketing of Canadian cultural

94 Further details on *Metropolis* and each of the centres of excellence can be found at: <http://canada.metropolis.net/main_e.html>

95 Copyright is also discussed in Chapter Two.

multimedia products in both official languages. In order to produce that video, it was necessary to obtain authorization for approximately 130 still photos and video segments and seven segments from musical works. It was also necessary to secure permissions from a number of individual performers for their performances in the video segments. In one instance, the launch of the work was delayed until authorization was obtained from a performer who insisted on seeing what segment was being used, and in what context. This copyright clearance exercise required the full-time work of three lawyers over a three-week period.

The difficulties in securing copyright permission can cause undesirable results. Producers are choosing to use material in which copyright has expired to avoid having to get permission. They are also creating original material, such as music and text, instead of undertaking the difficult task of clearing the rights for existing material, or are buying material from stock libraries that provide them with copyright-cleared material. This can reduce the use of existing Canadian cultural materials.

PROVIDING ACCESS TO OUR HERITAGE

The Committee believes that the wealth of the holdings of our heritage institutions should be more accessible. New media is one way to improve access and awareness to users throughout the world to the holdings of Canada's heritage institutions. The difficulties associated with copyright clearances in new media must be solved. With efficient royalty collection and rights clearance mechanisms in place, new media companies could add a new dimension to our national heritage collections and holdings by promoting and publicizing them and, on a broader level, contribute substantially to the overall development of this new media sector. From a cultural perspective, new media represents a genuine opportunity for Canadians. CBC and NFB productions, as well as millions of works in the national collections and holdings in libraries, archives and museums, can be re-packaged in new media formats for a new market, both in Canada and abroad. People who would otherwise never enter a museum or archive will then have access to many of Canada's national treasures, on the internet or on a CD-ROM, for example.

The Committee recognizes that the new media sector holds enormous potential for growth. Of course, there are difficulties in identifying, locating, contacting and negotiating with copyright owners. Canada is well placed to create a niche for itself in this part of the global high technology sector. And the government has an important role to play if this is to happen. Under the circumstances, the Committee considers the federal government to have an obligation to assist this fledgling industry. An important initiative could include providing a forum for the exchange of information in this new field.

Recommendation 24

The Committee recommends that:

24.1 The Departments of Canadian Heritage and Industry jointly work with those involved in new media with respect to obtaining copyright clearances more easily and in identifying the role of collectives in the administration of copyright.

24.2 The Department of Canadian Heritage and Industry Canada jointly fund a study to determine whether a central clearing mechanism for obtaining copyright permission to use copyright materials in new media is feasible.

24.3 The study should include at a minimum an analysis of what should be done; the costs of doing it, an analysis of financial viability, and the design of a fully funded pilot project. The feasibility study, including the design of a pilot project, should be implemented within one year of the presentation of this report.

ACCOMODATING THE NEW ENVIRONMENT

The government has a wide range of effective policy and program instruments at its disposal. The combination that will best serve the long-term development of the Canadian new media sector has yet to be determined. Moreover, the Department of Canadian Heritage is only one of several stakeholders. Industry Canada also has a role to play, as does the Department of Finance. Working together in the area of new media, they can do much to help Canadian new media producers establish a niche in world markets.

Recommendation 25

The Committee recommends that within one year of the presentation of this Report, the Departments of Canadian Heritage and Industry Canada jointly develop and establish objectives and criteria for federal support to Canada's new media sector.

New media can help make Canadians and others more aware of our cultural heritage. It can also provide new media users, both at home and abroad, with access to the rich holdings of Canada's heritage institutions. There are, however, other vehicles through which this can be done including: ongoing support for the CBC, tours by performing arts companies and travelling exhibitions.

FORGING LINKS ACROSS CANADA

A. THE CANADIAN BROADCASTING CORPORATION

The Committee heard repeatedly from Canadians about the importance of the CBC. For example, Mia Weinberg told the Committee:

I've been a Canadian for three years now. But when I went for my citizenship test, my knowledge of Canada came from having listened to the CBC. That's how I knew about this country. I knew . . . more than what I needed. . . for that test because I'd listened to the CBC radio.⁹⁶

96 Mia Weinberg, Representative of the National Council of CARFAC, Vancouver Round Table, February 25, 1999.

The testimony is unassuming, simplicity itself. Yet it expresses what the CBC is about. The CBC tells the story of Canada to its audience. The testimony presented to the Committee referred to the role of the CBC in a multitude of ways. The following are examples of the views of witnesses.

- I'd like to say that the CBC has been a tremendous resource for the theatre community in Canada and certainly in this province and the cuts over the past five years to CBC have had a profound effect on theatre artists and musicians and writers and also for us as a theatre company, the CBC did a lot of seeding of projects. They would often seed a small radio play, then we as a theatre company could take up and put on the stage. Things would grow from the CBC and that's been much more difficult recently.⁹⁷
- Please continue the CBC's funding. As you've heard today, it's crucial to isolated communities. I grew up in Toronto where you can push a button and you've got 400 radio stations. You can't do that in northwestern Ontario and it's crucial that information be available to the people all across this region.⁹⁸
- CBC has also helped the flowering of our culture and continues its commitment and its work with the creative people. The Corporation must have the means to continue doing this.⁹⁹

The tenor of the testimony suggests to the Committee that the CBC is perceived by Canadians as an integral part of the fabric of this country. The testimony also speaks to a shared appreciation by Canadians of the CBC's immeasurable contribution to Canadian cultural life.

The Committee recognizes the CBC's position in the very heart of cultural expression in Canada. The Committee would like to endorse a number of recommendations contained in the 1996 Mandate Review Committee — CBC, NFB, Telefilm:

- CBC radio should maintain its regional and local presence and continue to operate four national networks.
- CBC's radio services should maintain their distinctive, non-commercial character as provided in the CRTC's conditions of licence.
- Both CBC television networks should continue to provide programming that informs, enlightens and entertains their audiences. But their program services should be distinctively and almost totally Canadian; they should be a clear and intelligent alternative to commercial television; and they should be committed to quality, innovation and public service.¹⁰⁰

Members of the Committee believe that the above recommendations of the mandate review committee address the concerns of Canadians as they were presented during the Committee's travels

97 Gay Hauser, General Manager, Eastern Front Theatre Co., Halifax Round Table, February 23, 1999.

98 Diane Imrie, Executive Director, Northwestern Ontario Ports Hall of Fame, Thunder Bay Round Table, February 22, 1999.

99 Louise Baillargeon, President and General Director, "Association des producteurs de films et de télévision du Québec", Round Table in Montreal, February 25, 1999.

100 *Making our Voices Heard*, Mandate Review Committee CBC, NFB, Telefilm, Ottawa: Minister of Supply and Services, 1996, Recommendations 1, 2, and 11.

to every region of Canada. Therefore, the Committee urges the federal government to provide the CBC with the support which will allow it to continue to fulfil Canadians' expectations of their public broadcaster.

Recommendation 26

The Committee recommends that:

26.1 The Canadian Broadcasting Corporation receive continuing, stable funding so that it remains a public, non-profit corporation for the common good.

26.2 CBC Radio receive sufficient levels of stable, sustained funding so that it need not resort to corporate sponsorships, commercial or non-commercial advertising.

26.3 CBC Television receive sufficient levels of stable, sustained funding so that advertising can be reduced to minimal levels.

B. CROSS-CANADA TOURS

When audiences in one region of the country are exposed to creative expressions from other parts of Canada, marvelous things are often known to happen.¹⁰¹ For example, twenty years after the fact, one west coast witness recalled the deep impression a play that had traveled to British Columbia from Newfoundland had had on him.

In my past, when the seal hunt was huge, I was able to work with people to bring the Mummer's Theatre from Newfoundland with a show called *They Club Seals Don't They?* to [British Columbia] the heart of Greenpeace country. It changed minds.¹⁰²

Domestically, the Touring Office of the Canada Council for the Arts has had a profound influence on the accessibility of the professional performing arts in all regions of the country. Established in the early seventies with modest resources of approximately \$3 million, the Touring Office has contributed to the development of touring performing arts circuits throughout Canada. It has achieved this by collaborating with other orders of government and with the enthusiastic participation of community volunteers who are committed to providing access to the performing arts for their fellow citizens. The touring circuits that were established with the help of the Canada Council for the Arts involved "regional contacts." At these three-day events the representatives of performing artists and impresarios made contact with community presenters who were looking for groups to perform in their communities the following year. The Touring Office provided subsidies to cover part of the cost of the tours that were planned as a result of the regional contacts.

¹⁰¹ Additional material on the importance of touring is presented in the chapter on preservation.

¹⁰² Chris Tyrell, Vancouver Round Table, February 25, 1999.

In terms of value for money and broadly based community support, very few federal programs can compare with the results obtained through the Touring Office programs. However, funding for this important program has remained static for 20 years, despite the extraordinary growth in the number of performing arts organizations that could have taken advantage of it. Fortunately, as noted earlier, the Canada Council for the Arts is planning to provide additional resources to the Touring Office program.

C. CROSS-CANADA EXHIBITIONS

In the heritage sector, the Museum Assistance Program (MAP) created by the 1972 Museum Policy has been a highly successful initiative in support of the collection, conservation, interpretation and distribution of museum holdings in every region of Canada. Museum directors from across the country spoke of the important contribution that MAP has made, particularly to the intra-regional and inter-regional touring of museum exhibitions. This activity has helped create strong working relationships among museums across Canada, and has provided Canadians with access to the proud heritage of every region in Canada through travelling exhibitions. Unfortunately, major cutbacks to this program have reduced these travelling exhibitions to a mere handful, and those that remain tend not to travel outside their own region.

As Candace Stevenson, a museum director from Nova Scotia told the Committee:

I believe we're really at a crossroads right now as to whether the federal government wants to be involved in a leadership role or whether it wants to . . . watch us . . . decline from the heights we have reached.¹⁰³

Based on her experiences in a remote part of the province, Rose Marie Sackela, an Alberta educator, raised an important point with the Committee:

Alder Flats has 105 official residents. We have brought in museum collections to the classrooms. We used to have access to trailer travelling-museum collections. Those would be the only museums that people would go to. They are two hours from Edmonton, but people in rural areas, and I think especially in central Alberta and the North, just don't see that as a priority.¹⁰⁴

William Barkley, another museum director, had this to say:

We've built this very professional infrastructure, but it's not being used by the country. It's being isolated in our provincial settings."¹⁰⁵

The Committee notes the Minister of Canadian Heritage increased the resources available to the MAP by \$2 million beginning in 1999. However, these additional dollars do not fully restore the monies lost through earlier budget reductions, nor will they alone generate the long-term results that a review of federal support to distribution could bring. For these reasons:

103 Candace Stevenson, Museum Director, Ottawa Round Table on Heritage, March 10, 1998.

104 Rose Marie Sackela, Educator, Edmonton Round Table, February 24, 1999.

105 William Barkley, Museum Director, Ottawa Round Table on Heritage, March 10, 1998.

Recommendation 27

The Committee recommends that the Department of Canadian Heritage increase funding to support more cross-Canada tours and exhibitions.

LINKS BEYOND OUR BORDERS

Just as links can be forged within Canada through effective touring programs and travelling exhibitions, people outside Canada can be introduced to aspects of Canadian culture through the effective promotion of Canadian cultural expression in international settings. The work of Luc Plamondon illustrates this point.

Canadian Cultural Expression on the International Stage

The magazine *L'Actualité* identified Luc Plamondon as its personality of the year for 1998. His outstanding career in popular music, initially in Québec, and now encompassing France and “la francophonie,” in general, could serve as a case study for the successful strategic marriage of production and distribution in one of the most competitive environments imaginable — that of popular music. The success that Plamondon’s *Starmania* and *Notre-Dame de Paris* currently enjoy in Paris, draw on directorial, design and performing talent from Québec and is a clear indication of

the extraordinary reach cultural and artistic expression can have when it is supported by effective distribution and promotion.

An article, written by Jacques Godbout, a leading Québec cultural commentator, is careful to make readers understand that Plamondon’s success in Paris is an extension of his earlier successes in Québec, and that ultimately, his vision, and that of his creative and performing colleagues, could and would prevail in Paris as it has in Montréal.

On the international front, the Department of Foreign Affairs and International Trade, through its International Cultural Relations programs, provides assistance for international tours by Canadian performing arts organizations as well as for individual creative and performing artists. Canada’s cultural industries also receive additional funding through the Program for Export Marketing Development. Both these programs provide artistic and cultural organizations with opportunities for artistic growth, for representing Canadian interests abroad and for the sale of their materials and services internationally.

Witnesses pointed to a number of gaps in the federal government’s promotion of Canadian culture internationally:

I remember when the minister announced culture as the third pillar of Canada’s foreign policy. So far it hasn’t really been supported with the financial backing. I would . . . encourage a much greater role for the Department of Foreign Affairs and International Trade in promoting Canadian culture internationally.¹⁰⁶

106 Earl Rosen, Marquis Records, Ottawa Round Table on Sound Recording, March 10, 1998.

Curtis Barlow of the Confederation Centre for the Performing Arts in Charlottetown also referred to the third pillar initiative.

I ran the International Cultural Relations Program for Canada for ten years in London and in Washington. . . . A number of years ago [DFAIT] adopted arts and cultural industries as the so-called third pillar of Canadian foreign policy; the first being political, the second trade. But they failed to follow through with any meaningful appropriations of public funding. As a result, cultural attachés and cultural counselors abroad are fighting to fulfil their mandates because they simply do not have the financial resources to do so. So I would recommend that this committee take a very careful look at culture as the third pillar of Canada's foreign policy and recommend that the Department of Foreign Affairs and International Trade appropriate the requisite sums of money to make it a meaningful policy decision.¹⁰⁷

Canada's cultural community has always maintained that government support for distribution should be increased, and that its objectives should be broadened to reflect the importance of distribution in promoting Canadian cultural enterprises internationally. The Committee agrees; a major component in future cultural policy should provide effective financial and logistical support for international touring, exhibitions and trade exchanges.

The Committee notes the important work done for the Department of Foreign Affairs and International Trade (DFAIT) by the Sectoral Advisory Group on International Trade (SAGIT). This group is comprised of men and women who have distinguished themselves by their leadership and contributions to our cultural enterprises at home and abroad. They advise the Minister of International Trade on a broad range of cultural issues and contribute their professional experience and knowledge to the ongoing identification and promotion of Canadian interests internationally.

In February 1999, the SAGIT released a report titled *Canadian Culture in a Global World* that suggests the federal government "call on other countries to develop a new international cultural instrument that would acknowledge the importance of cultural diversity and address cultural policies designed to promote and protect that diversity."¹⁰⁸

According to the SAGIT report there are two approaches:

- the cultural exemption strategy used in the past that takes culture "off the table" in international trade negotiations;
- a new strategy that involves negotiating a new international instrument that specifically addresses cultural diversity and acknowledges the legitimate role of domestic cultural policies in ensuring cultural diversity.

The tools and approaches used in the past to keep cultural goods and services from being subject to the same treatment as other goods and services may no longer be enough. One does not usually think of works of creators in the same way one views the products sold by department stores or automobile manufacturers. To a much greater degree, culture deals with values, aesthetics, spirituality, some of the central elements, which help define the human condition.

¹⁰⁷ Curtis Barlow, Confederation Centre for the Performing Arts, Moncton Round Table, February 24, 1999.

¹⁰⁸ SAGIT, *Canadian Culture in a Global World*, Ottawa, February 1999.

There are two dominant perspectives about international trade in cultural materials and services. One is that they are goods and services just like any other; wheat, chickens and coffee makers are traded just as books, films and magazines. The other view is that cultural materials and services are outside conventional trading rules because of their importance to national identity and, as such, should be exempt from rules regulating world trade practices.

Canadians are facing some crucial decisions. Do they define themselves as producers and consumers of tradeable cultural goods and services; or are they prepared to affirm the value of their cultural diversity and their right to ensure that their creative expression is accessible?

Members of the SAGIT believe it is time for Canada to step forward. Just as nations have come together to protect and promote biodiversity, it is time for them to come together to promote cultural and linguistic diversity.

This Committee believes that the SAGIT is proposing initiatives that take the strengths of Canadian cultural industries into full account and make reasonable assumptions about their ability to compete internationally. However, this assumes that agreement can be reached with some of Canada's key trading partners that a new order be established to support and promote cultural industries. Therefore, the Committee endorses the approach proposed by the SAGIT which recommends that Canada call on other countries to develop a new international cultural instrument that would acknowledge the importance of cultural diversity and address the cultural policies designed to promote and protect that diversity.

Recommendation 28

The Committee recommends that the federal government adopt the approach proposed by the Sectoral Advisory Group on International Trade (SAGIT) through which Canada would call on other countries to develop a new international cultural instrument that would acknowledge the importance of cultural diversity and address cultural policies designed to promote and protect that diversity.

Recommendation 29

The Committee recommends that the initiative taken by the Minister of Canadian Heritage to ensure continued diversity in cultural expression internationally be placed at the centre of the federal government's foreign policy and international trade agenda.

Recommendation 30

The Committee recommends that the Department of Canadian Heritage form an advisory group composed of individuals experienced in creation, cultural policy and the marketing and distribution of cultural materials, to advise the

minister on issues affecting culture. This group should be modeled on the SAGIT approach used by the Department of Foreign Affairs and International Trade, and Industry Canada.

The Committee believes that a forum based on the SAGIT model is much needed in the changing cultural environment. This model should be as useful in addressing domestic issues as it has proved to be in addressing international issues.

The initiative taken by the Minister of Canadian Heritage in June 1998 to invite ministers of culture from a number of countries to discuss the nature of cultural diversity is an important first step toward dealing with these issues. In time, this initiative could lead to a secure equilibrium between the considerable financial benefits that accrue from the international trading of our cultural materials and services and the imperative to conserve diversity in cultural expression.

A PIVOTAL DEBATE: PIERRE-MARC JOHNSON AND ROBERT PILON

An illuminating debate occurred at the round table in Montreal on closely related subjects between Pierre-Marc Johnson, the former Premier of Quebec and current president of Regroupement des événements majeurs internationaux and Robert Pilon of ADISQ. Mr. Johnson began:

Traditionally, in Canada, the government has defended specificities in a defensive manner. It has barred entry of a certain number of products, formally or informally, explicitly or not, in what's called the Japanese way or not. That's the debate around magazines. Or it has supported the production of Canadian content, but always looking at the Canadian market of the cultural universe and rarely looking towards the outside.

One of the challenges in coming years will be to switch from an essentially defensive approach to an approach that sees the world of culture in the context of economic globalization by allowing products made here to have a chance on outside markets.

I'm not saying that's the only thing we should do, but I am saying that to neglect doing that is missing a very important boat and ultimately those who will suffer will be the creators, the authors, the composers. This is an approach that presupposes that the Canadian government, taking into account the important role it has played historically in this area, and possibly the Quebec government, must engage in rather radical change. We have to go from a purely defensive situation in the use of taxation and subsidies for institutions to a more aggressive approach in showcasing Canadian culture and creators.¹⁰⁹

Mr. Pilon replied:

That's where the debate is and I think that things aren't as simple as Mr. Johnson says. I don't think we can say that we used to have a defensive policy and that from now on our policy will have to go on the offensive.

... To get back to Economics 101, I don't know of any sector of the economy, in whatever country, that ever managed to be successful in the field of exports without having built a solid domestic base for itself. But if you don't look at that from the cultural point of view,

109 Pierre-Marc Johnson, President, Regroupement des événements majeurs internationaux, Montreal Round Table, February 25, 1999.

Mr. Johnson, even if you look at it strictly from a business point of view, from a basely economic point of view, any strategy based only on concurring world markets wouldn't make sense. You first need a strategy for structuring your sector on your domestic market.

The present neo-liberal philosophy is an illusion, smoke and mirrors. We're forever being told: Stop seeking protection, stop being supported by governments, stop being led by the hand by governments; be big boys, be good, go forward and everyone will buy your products on the international market.

... In our sector, Quebec's biggest business has a volume of maybe \$5 million while its competitors are playing with \$5 billion dollars. Market rules and globalization are all well and good, but we're a long way from Adam Smith. Pure and perfect competition just doesn't exist.¹¹⁰

The debate is not about the need to defend Canadian interests in bilateral or multilateral negotiations involving our cultural materials and services. Nor is it about domestic measures that might be taken by the federal government to ensure that Canadians continue to have access to their own cultural materials and services. On these matters, Pierre-Marc Johnson and Robert Pilon agree.

Rather, the debate revolves around the assumptions we should be making when we are formulating policies related to international trade in the 21st century. Mr. Johnson proposes a more aggressive and pro-active approach to complement the necessary defensive measures Canada has adopted heretofore. Mr. Pilon believes that we should continue with the tried and true.

The Committee believes that this debate goes to the heart of this matter as it pertains to Canadian cultural expression that insists on retaining its identity and diversity. The opposing views capture the essence of some of the most difficult issues that will be confronting Canadian cultural industries in the future.

¹¹⁰ Robert Pilon, ADISQ, Montreal Round Table, February 25, 1999.

CHAPTER FIVE: PRESERVATION

In his book, *Inside Memory*, Timothy Findley wrote that “Memory is survival.” He might just as easily have been talking about preservation. This chapter addresses the conservation aspects of cultural policy carried out by museums, galleries, archives and libraries and related organizations such as the Canadian Conservation Institute and the Canadian Heritage Information Network. Together, these institutions, some of them in Canada’s smallest communities, others in the largest cities, are responsible for collecting, storing and preserving the collective memory of our nation. Together, these institutions have built collections and holdings that enable Canadians to know their country and themselves. Together, they provide a gateway to national and international sources of information and culture.

The role of government — federal, provincial, territorial and municipal — in preservation is crucial. In 1904, when Sir Arthur Doughty was appointed Canada’s first Dominion Archivist and Keeper of the Records, he asserted that a country’s approach to preservation is a measure of its civilization.

The archives are, of all national assets, the most precious -- they are the bequest of one generation to another, and the extent of our care of them marks the extent of our civilization.¹¹¹

Throughout this report the Committee refers to various aspects of the federal government’s role in creating an environment in which cultural expression and identity can thrive and to the Canadians who have contributed so much to that environment. The Committee was impressed by the strong commitment to cultural expression and identity exhibited by many well-known Canadians.

Canada’s heritage institutions did not come into existence by accident. Just as it took a visionary to spearhead the creation of the National Ballet, it took visionaries to establish the National Gallery, the National Archives and the Museum of Civilization. The visionaries working in preservation are not as well known, but their contributions to Canadian cultural life have been as important as those of their more celebrated counterparts in the performing arts.

111 Sir Arthur Doughty, “Canada’s Record of the Wars,” TS in NA. RG.37 vol. 155. Reprinted in *University Magazine*. Vol. XV, December 1916. p. 471-472.

Creating Canada's National Library

The story of Dr. W. Kaye Lamb is a story of one of Canada's uncelebrated visionaries — a man who saw the need for his country to have a national library and what he did to make it happen. Fifty years ago Dr. Lamb was appointed Canada's Dominion Archivist. His reluctant acceptance of that prestigious appointment, however, was linked to Prime Minister Mackenzie King agreeing to create a National Library for Canada.

The Canadian Library Association was founded in 1947. At its annual meeting in 1948, Dr. Lamb became its president. A showcase at the meeting was an ongoing microfilming project that focused on early Canadian newspapers. Some of the material on microfilm had been written by William Lyon Mackenzie, the grandfather of Prime Minister Mackenzie King. To promote the microfilming project, it was arranged to present a copy of the film to Prime Minister King. The idea of microfilming was new to Mr. King and he became more interested and enthusiastic, as Dr. Lamb explained the possibilities of bringing scattered materials together.

During Dr. Lamb's presentation the Honourable J. W. Pickersgill, then head of the Prime Minister's personal staff, was present. Years later, he recorded Mr. King's reaction to the interview: "As soon as the delegation left the office, Mackenzie King turned to me and said: 'That man should become head of the Archives right away. Find out more about him'."¹¹² Soon after, Dr. Lamb was back in Ottawa from his native British Columbia to discuss a possible appointment as Dominion Archivist. As Dr. Lamb so diplomatically says, it was a proviso that his becoming the Dominion Archivist be linked to the development of a National Library for Canada. Mr. King agreed and Dr. Lamb became the Dominion Archivist.

By 1953, Canada not only had a Public Archives that was gaining in reputation, but also had a National Library, a national heritage institution dedicated to building a strong national resource enabling Canadians to know their country and themselves through their published heritage. One man's vision, and his ability to take advantage of an opportunity, made a contribution to the federal government's mission of creating an environment in which cultural expression could thrive.

The Canadian heritage sector consists of libraries, archives, galleries, museums and organizations that service them. Recent statistics for museums highlight some good news.

[Fifty-six per cent] of all Canadians visit museums annually — which is more than the number who attend all professional sporting events combined. Museums in Canada also contribute one billion dollars annually to the gross domestic product. That includes 35,000 jobs, directly and indirectly, as well as \$650 million in labour income.¹¹³

Reduced funding, however, is the bad news. Funding cuts for heritage institutions affect not only their ability to provide basic services but also their ability to perform their primary functions of acquisition, preservation and exhibition. Testimony from the museum community indicated that money previously used for public programming and touring exhibitions has virtually disappeared. Public programming in archives and libraries is suffering the same fate.

112 *National Library News*, October 1998, Vol. 30, No. 10, p. 13.

113 Robert Janes, President, Glenbow Museum, Ottawa Round Table on the Heritage, March 10, 1998.

THE NATIONAL ARCHIVES OF CANADA

Shortly after Confederation, parliamentarians recognized the importance of protecting Canada's documentary heritage for future generations by establishing an archival program. Unique in the world at that time, the Canadian archives collected colonial, private and public records, regardless of the medium. The National Archives of Canada has continued that proud tradition acquiring, preserving and making available records that have been used by producers of books, films and other cultural materials.

The National Archives of Canada now holds more than 79,000 linear metres of government records, 41,000 linear metres of private records, 1.2 million maps, 19 million photographs, 300,000 works of documentary art and over 200,000 hours of sound, film and video recordings.

Archives are a heavily used source of documentary evidence and information about the past for creators, artists, television and film producers, publishers, writers, historians, researchers and private citizens. In 1997, the National Archives of Canada received over 130,000 inquiries from Canadian citizens by telephone, fax and e-mail. Reference staff handled close to 15,000 in-person requests. In 1997-98, there were over nine million hits on the National Archives Web site, an increase from six million the year before.

The National Archives, its provincial counterparts, and many other archival institutions across the country have made a contribution to the international archival profession as well as to the preservation of the record of our national identity. In 1992, Canada hosted the world's archivists in Montreal; in 1996, Canadian leadership was evident when Dr. Jean-Pierre Wallot, who was then Canada's National Archivist, presided over the 13th International Congress on Archives in Beijing.

THE NATIONAL LIBRARY OF CANADA

The National Library is another success story. The Library's mandate is to build a strong national resource for the study, understanding, appreciation and continued vitality of Canada's cultural heritage. The National Library facilitates access to a national and international network of information resources for Canadians. The protection and promotion of Canada's cultural heritage are key to fostering Canadians' sense of national pride. The National Library plays a pivotal role in nation building by preserving published documents and by promoting awareness of the richness of Canada's heritage.

Canada does not have a national library for the social sciences and humanities; for many years the National Library has served in this capacity, but cutbacks have forced it to abandon that role. At present, the Library concentrates on the collection of Canadiana. Cutbacks have also affected acquisitions. Formerly, the National Library purchased two copies of each work — one for use by current researchers and one to be preserved for future generations. Budget reductions now generally allow only one copy to be acquired. Because that copy must be made available to support current research, it is becoming increasingly difficult to preserve these works.

Dr. Marianne Scott, Canada's National Librarian, sees new technology as having an important role in enabling the Library to fulfil its statutory mandate. She recently described the National Library's role:

Our responsibilities have broadened as information has globalized. The digital agenda — an important aspect of making our collections available to remote locations — is timely and costly. We must, therefore, capitalize on our strengths:

- Our strength as the repository of the most comprehensive collection of Canadiana in the world.
- Our strength as a leader in library technology developments and standards.
- Our strength as a coordinator of national programs.
- Our strength in adapting to changed circumstances and demands.¹¹⁴

Through mandatory legal deposit, all works published in Canada become part of the National Library's collections and are available to all Canadians. The Canadiana collection of the National Library and other repositories across the country represent an enormously rich resource for the study of Canada and its heritage. The Committee concurs with the National Library's position that the wealth of materials in the Library's Canadiana collection is "unmatched."¹¹⁵ To maximize the value of these resources, the Library actively promotes their use and has developed a portfolio of specialized research services, exhibits and cultural events that support the needs of writers, scholars, creative artists and the Canadian public.¹¹⁶

PUBLIC LIBRARIES

For Canadians, the public library is the most frequently used of all government-supported cultural institutions. The National Library of Canada's Core Library Statistics Program identified that in 1994, some 275 million items contained in 1,719 Canadian libraries were circulated no fewer than 266 million times.¹¹⁷ In 1997, 8,042,891 people borrowed a staggering 158,554,437 items from Canada's public libraries. It is, therefore, not surprising that libraries are major recipients of cultural expenditures from all orders of government. As the Canadian Library Association noted in its written submission to the Committee, 30% of public expenditure on culture goes to libraries.¹¹⁸ However, that funding is derived mainly from provincial government sources and is directed to university and school libraries as well as to public libraries. Municipal governments also fund public and school libraries.

Although the federal government's contribution to the funding of public libraries is small compared to those of the provinces and municipalities, the Committee believes that the federal government's support of public libraries, although indirect, has been crucial in the past and will

114 Marianne Scott, "A Word from the National Librarian," *National Library News*, Vol. 30, no. 12, December 1998, p. 2.

115 National Library of Canada, Submission to the Committee, April 3, 1997, p. 3.

116 Ibid, p. 4.

117 Statistics Canada, *Canada's Culture, Heritage and Identity: A Statistical Perspective*, Ottawa, 1997, 4.3.1. p. 85. (Note that these statistics are not a complete accounting for every library in Canada.)

118 Canadian Library Association, Brief to the Committee, March 1997, p. 2.

continue to be so in the future. Table 5.1 shows library expenditure levels for Canada's three orders of government for 1991 through 1995.¹¹⁹

The reference in the table below to a federal expenditure on libraries is to funding for the operation of the National Library of Canada, whose programs and services are available to libraries across the country.

Table 5.1
Expenditures on Canadian Libraries
(\$ millions)

Expenditure	1991-92	1992-93	1993-94	1994-95
Federal	40.6	41.2	47.4	37.5
Provincial	723	730	754	676
Municipal	961	1,021	1,052	1,105
Total	1,725	1,793	1,855	1,818

A recent survey of Canadian experiences and attitudes with respect to the level of service provided by public and private institutions produced some surprising results. "Contrary to popular belief, Canadians rate the quality of many government services as high or higher than private sector services."¹²⁰ Moreover, Canadians ranked the services of their local public library as second only to that provided by the local fire department.

PRESERVATION IS AN INVESTMENT

The maturity of Canada's heritage profession and its institutions is evident throughout the heritage sector. The Government of Canada has achieved this, in part, by investing in the education of heritage professionals and technicians who organize activities in Canada's museums, archives and libraries.¹²¹ Canadian heritage professionals are often called upon by other countries for their expertise in creating exhibitions, in training and in applying their skills to the needs of other countries.

Heritage institutions are part of Canada's cultural sector in much the same way as highways are part of Canada's transportation network. All Canadians share in the cost because all Canadians benefit from them.

¹¹⁹ Statistics Canada, *Canada's Culture Heritage and Identity: A Statistical Portrait*, Ottawa, 1997, Table 4.3.b. p. 84. "Total expenditures" include school, university, college, public, provincial and national libraries.

¹²⁰ "Citizens First," October 1998. Canadian Centre for Management Development website <<http://www.ccmd-ccg.gc.ca>>, p.2.

¹²¹ One example is the Canadian Conservation Institute. For information on the programs and services of The Canadian Conservation Institute, see: <<http://www.pch.gc.ca/ci-icc/>>.

Witnesses congratulated the federal government for its extensive investments in the heritage sector in the 1960s and 1970s. Buildings were constructed to house our heritage institutions, art was purchased, and ambitious collection programs with generous budgets were launched. The resulting heritage infrastructure is world-class. As François Lachapelle observed:

Canada is also a country that has made significant investments in the past two generations in educating its technicians and professionals to be able to organize quality activities such as those that we are able to see in the field of museology. Canadian museums and particularly Québec museums that I am more familiar with are often called upon by other countries for their expertise in making our heritage known whether it be through exhibitions, cultural activities or education. Canadian museums have acquired acknowledged expertise with highly trained and qualified staff members.¹²²

The Committee recognizes the past achievements of Canada's heritage institutions. However, the Committee also believes that the notion of maturity, when applied to preservation, has a quite different connotation. In some respects heritage institutions will never mature. As items are added to collections and holdings, more space is needed, more shelving is required and, eventually, more buildings will be required. As William Barkley pointed out to the Committee:

[W]e have a very restrictive collection policy at our museum, which is 114 years old. Based on our history with that restrictive policy our collections double every 20 years.¹²³

Reductions in public funding have forced heritage institutions to abandon the notion of keeping everything. For some years now, many have been quietly removing items considered to be of marginal value. Testimony from witnesses revealed that, at present, Canadian museums acquire only 0.4% of the total output of the professional arts in Canada for preservation.¹²⁴

Maturity is an elusive concept when applied to libraries, museums and galleries. Heritage institutions work in the context of very long time frames. Museums, for example, work in 500-year time frames. Objects of cultural significance, whether books, works of art, or historical records, should be acquired and preserved. Taking care of museum and library collections and archival holdings is costly. On this point, Robert Janes of the Glenbow Museum informed the Committee that:

[The] commitment to taking care of the collections is a very expensive one. We have a small collection. We only have about 1.2 million objects, but we spend close to \$3.5 million a year just taking care of those objects.¹²⁵

Taking care of collections and holdings is not a glamorous activity. This makes fund-raising difficult. In this period of fiscal restraint, money that was previously used to develop public programming is now being used to care for collections. Witnesses suggested that the Government of Canada has an obligation to assume responsibility for preservation on behalf of all Canadians, so that heritage institutions might focus on mounting exhibitions and delivering public programs that will bring Canadians into contact with their heritage.

122 François Lachapelle, Ottawa Round Table on Heritage, March 10, 1998.

123 William Barkley, Ottawa Round Table on Heritage, March 10, 1998.

124 François Lachapelle, Director General, Corporation du musée régional de Rimouski, Ottawa Round Table on Heritage, March 10, 1998.

125 Robert Janes, Ottawa Round Table on Heritage, March 10, 1998.

[Collections] belong to everybody and it's a collective responsibility. I think one major role for government is to assume that collective responsibility on behalf of all citizens so that [museums], with our meager resources, can get on to developing education and meaning for our visiting public.¹²⁶

Before leaving the subject of the federal government's role in conserving Canada's national heritage, the Committee wishes to make a recommendation concerning the urgent issue of our disappearing heritage. In 1995, Dr. Jean-Pierre Wallot, then the National Archivist, chaired a federal government study on the loss of Canada's heritage. The report pointed out that of the 20 feature films produced in Canada between 1913 and 1929, "only one has survived."¹²⁷ *Fading Away* went on to warn Canadians that:

This vast source of information, inspiration and creativity — the most known contemporary archive of our society — is threatened. Through technological obsolescence, negligence and physical degradation of audio-visual materials, we are losing large parts of our recorded past.¹²⁸

The report called upon the Government of Canada to act quickly to provide the necessary funding for the digitization of nationally significant audio-visual materials that will be lost to Canadians forever unless immediate action is taken.¹²⁹

Recommendation 31

The Committee recommends that the Department of Canadian Heritage take immediate action to obtain additional resources and to establish a fund dedicated to the preservation of items of national significance that are in danger of being lost through deterioration. The Department of Canadian Heritage should present a progress report to this Committee within two years of the presentation of this report.

126 Ibid.

127 Task Force on the Preservation and Enhanced Use of Canada's Audio-Visual Heritage, *Fading Away: Strategic Options to Ensure the Protection of and Access to Our Audio-Visual Memory*, Ottawa, June 1995, p. 4.

128 Ibid, p. i.

129 Ibid, p. 29.

A Reason to Remember

Since 1967, no one has asked what it is to be a Canadian. Perhaps we can't yet articulate it, but we know: we grew up to be one hundred together, and we all shared that experience. We learned to have our own style . . . The year 1967 changed us all profoundly, and we will never look back.¹³⁰

Wonderful things happen when we take the time to remember and celebrate. That happened in a profound way in 1967 when Canadians celebrated their Centennial Year. The year 1967 still serves as a symbolic marker; it was the high point of the post-war era. Many of the celebrations focused on artifacts, writings, and historical records that were carefully preserved by earlier generations of Canadians in libraries, archives, galleries and museums across the country. There were also major Centennial building projects in every province and territory, resulting in such venues as the Arts and Cultural Centre in St. John's, Le Grand Théâtre de Québec in Québec City, the Centennial Concert Hall in Winnipeg, Performing Arts Centres in Regina and Saskatchewan, and Provincial Museums and Archives in Edmonton and Victoria and the Museum and Civic Administration Building in Whitehorse.

The Centennial Committee had money to spend on projects intended to be of national significance. This included \$47 million for the Centennial Train, a history-based exhibition that travelled across Canada and was seen by nearly 10 million people — practically half the population of Canada at the time. The Committee also spent \$17 million on visual and performing arts projects, \$3 million on films and

almost the same amount on publishing projects, such as *The Dictionary of Canadian Biography*. As historian Pierre Berton wryly notes in 1967 — *The Last Best Year*, "When the Centennial year opened there were seventeen book publishers in Canada. Within two years there were thirty nine."¹³¹

Peter Ackroyd, who worked on the Centennial celebration, describes 1967 as "a civilizing year." In *The Anniversary Compulsion*, he lists spending on cultural infrastructure and projects. The Federal government provided \$16.5 million, the provinces and territorial governments another \$18.1 million, while municipal funding and local fundraising accounted for the remaining \$53.4 million. Not surprisingly, municipal projects dominate the list. Of the 2,300 Centennial projects listed by Ackroyd, by far the most popular were recreation and community centres and parks, which together accounted for more than half the total number of projects. Next came other types of municipal buildings, libraries, museums and art galleries, some 378 projects in all.¹³²

In 1967 — *The Last Best Year*, Pierre Berton concludes that the triumph of the Centennial is:

not to be measured in the number of cultural monuments we erected across the land. Rather it flourished because of an awakening of spirit that seduced all of us. For an entire year we shared an invisible bond as we pondered our past and present and resolved to build a brighter future.

130 Judy LaMarsh, *Memoirs of a Bird in a Gilded Cage*, Toronto: McClelland and Stewart, 1968, (quoted in Pierre Berton, 1967 — *The Last Good Year*, Doubleday, Toronto, 1997, p. 367).

131 Berton, p. 363-367.

132 Peter H. Ackroyd, *The Anniversary Compulsion*, Dundurn, Toronto, 1992, p.180-199.

PRESERVING CANADA'S CULTURAL FACILITIES

It is worth recalling that Canada's Centennial projects were created by a partnership among municipal, provincial and federal governments and private initiatives. Now, 30 years later, many of the buildings that were erected to celebrate the Centennial are in need of attention. Vincent Varga reminded the Committee:

We're all ending the life cycles of our buildings and it's time that the federal government continue on and recognize its fiduciary responsibility to also maintain that infrastructure. They urged communities to build these buildings 30 some years ago so let's make sure that we maintain them for future generations as well.¹³³

Other witnesses reminded the Committee that although governments have contributed to the building of Canada's cultural facilities there are serious gaps in the arrangements made to maintain and improve them.

During the Winnipeg round table, Zaz Bajon pointed out:

The federal government used to have a cultural initiative program in which capital money was provided, and it was a great program because it forced the province and the municipality to get involved. It was the leader . . . You know the money doesn't seem to be there.¹³⁴

There are two issues related to maintaining Canada's existing cultural facilities. First, the buildings, collections and performance spaces they house are vital to the preservation of our cultural heritage. A leaky roof not only threatens the building but the contents of the building and the ability to use the space for a performance. Second, prudent government suggests that the costs of maintaining the infrastructure should be subject to long-term planning. Little is gained if maintenance is ignored until emergencies arise.

Recommendation 32

The Committee recommends that the Government of Canada re-establish a capital fund over three consecutive fiscal years, starting in 2001-2002, or sooner if possible, for essential maintenance to Canada's deteriorating cultural facilities.

Recommendation 33

The Committee recommends that the Government of Canada establish a long-term financial strategy to deal with Canada's deteriorating cultural facilities.

133 Vincent Varga, Executive Director, Edmonton Art Gallery, Edmonton Round Table, February 24, 1999.

134 Zaz Bajon, General Manager, Manitoba Theatre Centre, Winnipeg Round Table, February 23, 1999.

Some buildings are much older. The issue here is the preservation of architectural heritage. As Brian Anthony of the Heritage Canada Foundation told the Committee:

We live in a society where everything is disposable, including buildings. And our buildings, our built heritage, are the most visible and tangible aspects of our culture.¹³⁵

In his presentation he provided the Committee with the example of Canada's lighthouses, which he says are at risk.

[Lighthouses are] on every postcard and . . . on every fridge magnet, and yet they'll only be existing on fridge magnets and postcards in the future unless something is done to help the custodial department in question find a workable solution to save those distinctive buildings.¹³⁶

To preserve Canada's architectural heritage Mr. Anthony went on to suggest that new uses and new users should be found for such heritage buildings and sites.

SHARING CANADA'S HERITAGE

Canadian heritage institutions contain a wealth of materials. These resources are not acquired, stored and preserved for their own sake; they are maintained at great cost so that Canadians will have a permanent record of their past. The Committee is concerned that the ability of Canadians to share their cultural heritage is in jeopardy.

When federal funding through the museums assistance program was at \$14 million, there were twenty travelling exhibitions in British Columbia. Although most were circulating in the province along with three or four exhibitions from other parts of Canada, four or five travelled across Canada. In 1998, however, there was only one travelling exhibition.¹³⁷ As William Barkley pointed out to the Committee:

In response to the question of what the decline in federal funding has done, I think the major thing it has done to institutions such as my own is it has created a sense of isolation. I think we do wonderful programming in British Columbia, but we have no funding to get it outside the province.¹³⁸

Similar evidence was presented by witnesses from libraries and archival institutions.

One of the functions of the Government of Canada is to assist and promote the sharing of our heritage, within and among provinces and territories. Indeed, the Committee believes that this should be a primary function of the federal government. The contribution of tours and exhibitions of Canada's cultural materials was addressed in Chapter Four.

135 Brian Anthony, Executive Director, Heritage Canada Foundation, Submission, Thursday, October 29, 1998.

136 Ibid.

137 William Barkley, Chief Executive Officer, Royal British Columbia Museum, Ottawa Round Table on Heritage, March 10, 1998.

138 Ibid.

FUNDING RESEARCH

The federal government needs to address how heritage research is supported. Many Canadian archives, museum, galleries and preservation institutions engage in research, and although such research is an essential aspect of their work, the staff in heritage institutions is generally not eligible to receive grants that are available to researchers in other disciplines or at academic institutions. A witness made this point to the Committee:

Seventy-two percent of the collection at the Royal British Columbia Museum is natural history. A biologist doing research at the museum is not eligible for grants from the federal government under the NSERC program. The researcher must be appointed to a university and then apply through the university in order to get funding to support the research.¹³⁹

The Committee believes that the question of funding for research at Canadian heritage institutions should be reviewed.

Recommendation 34

The Committee recommends that the Department of Canadian Heritage, in consultation with Canada's research agencies, examine the broadening of the criteria for research funding eligibility to ensure research conducted by Canada's heritage institutions is supported, where appropriate.

THE CONTRIBUTIONS OF NEW TECHNOLOGIES

New technologies are already being used for the dissemination of Canada's heritage. For example, the SchoolNet Digital Collections Program permits heritage institutions to place components of their collections online. The Internet enables heritage institutions to take advantage of a relatively inexpensive means to provide Canadians access to collections and holdings. The Internet may also be a source of additional revenue for some heritage institutions.

A notable feature of new technologies is that they allow individuals to visit galleries, archives, museums and libraries without leaving home. With a personal computer, Canadians who might not visit a library, archive, gallery or museum can do so via the Internet or a CD-ROM. This represents an opportunity for heritage institutions to reach a new audience, and to generate revenue from sales.

It is now possible for images from Canadian galleries, museums and archives to be distributed as multimedia. Online sources or access through consumer products such as CD-ROMs are becoming a low-cost and convenient way to view collections. Another possible by-product of Internet access is increased attendance at cultural venues since viewing a collection online may foster the desire to visit a heritage institution.

139 Ibid.

Management of information has always been a core business of libraries, archives, galleries and museums, and this is unlikely to change. What is likely to change, however, is the sophistication of the tools used. For example many already use the Internet and CD-ROMs to make their collections and holdings more widely accessible. Public libraries, found in communities of all sizes all across the country, provide a good example. Although the Government of Canada has no direct role in the funding of public libraries, it does play an indirect role by providing them with, among other things, resources to install and sustain what librarians refer to as “community access points,” that is, a computer terminal with on-line access to the Internet.¹⁴⁰

Recommendation 35

The Committee recommends that the Department of Canadian Heritage work jointly with key federal heritage institutions and appropriate federal departments to ensure that community-based heritage institutions continue to be an access point for information about programs, services and initiatives of relevance to Canadians offered by federal heritage institutions.

NEW TECHNOLOGIES AND CANADA’S MUSEUMS

Canadian museums use various technologies to provide information and services. The Canadian Heritage Information Network (CHIN) provides an electronic gateway to Canada’s cultural and natural heritage. It offers online services to museum visitors, libraries, schools, colleges, universities, communities and tourists. CHIN’s mission is to broker effective access to Canadian and international heritage information for public education and enjoyment. CHIN also provides those who work in museums with news of upcoming events of interest to the museum community, and information about special studies conducted on topics relevant to museums. It also provides access to relevant discussion groups and connects museum professionals from around the world.

The Committee believes that the CHIN model can be applied with success in the archival sector. Archivists want to make more use of their archival materials. The Committee believes the way to do this is to use online resources to make archival materials available to a wider audience. In October 1998, the Canadian Council of Archives, published a proposal to create such a network.¹⁴¹

Recommendation 36

The Committee recommends that a Canadian archival information network be created that is modeled after the Canadian Heritage Information Network.

¹⁴⁰ The Final Report of the Information Highway Council, September 1997, Recommendation 4.9.

¹⁴¹ *Raising CAIN, The Canadian Archival Information Network, Exploring the Collective Memory of Our Nation*, October 1998, Canadian Council of Archives.

CANADIANS' INTEREST IN HISTORY

The Committee shares the opinion of witnesses who argued for stronger links between schools and heritage institutions. Heritage institutions celebrate Canadian heroes and history in stories, paint, sculpture, artifacts, images, photographs, and manuscripts. Schools provide a valuable setting for learning about our shared history. By combining visits to heritage institutions with a broader history curriculum in schools, students would have more opportunities to learn about Canada.

A survey conducted by the Environics Research Group in January 1999 reveals that most Canadians support the teaching of more history in school. The survey results noted that most Canadians (97%) feel it is important for school-aged children to learn about the history of Canada and the province in which they live. Eighty-eight per cent of the survey respondents also indicated that they were interested in learning about history. Furthermore, approximately half the respondents (45%) revealed that they had learned some Canadian history outside of school. These results are summarized in Table 5.2.¹⁴²

Table 5.2
Respondent Attitudes Toward Canadian History

Item	%
Importance for school-aged children to learn about Canadian History	97
Interest in learning about Canadian History	88
Learned their Canadian history outside the school setting (reading, visiting, museums, broadcast media)	45
How learned about Canadian history:	
Television	67
Visits to historic and other sites	44
Reading non-fiction and fiction literature	43
Watching films and videos	34
Reading newspapers and magazines	34
Interest in classroom settings	27
Libraries and archives	24
Community networks	24
The Internet	21

This report envisions creation, training, production and distribution as part of a continuum. The continuum begins with the work of creators and ends, ultimately, with the consumer. Preservation is no less important than any of the other elements of this continuum because creators use libraries, archives, galleries and museums to develop their work. Tastes and interests may come and go, but the literature, art and artifacts of the past must remain. The only way to ensure that they do is for the Canadian government to invest in preservation.

142 Environics Research Group, Interest in Canadian History, January 1999,
<<http://erg.environics.net/news/history-summary.doc>>

CHAPTER SIX: CONSUMERS AND CITIZENS

Canadians have become accustomed to a high level of access to a remarkable array of cultural expression, much of which is produced elsewhere. As Terry Cheney observed:

People tend to think of culture as being elite, but in fact when you think that culture is public libraries, the museums you take your kids to, reading a book or a magazine, let alone watching TV or going to a movie, in a sense it's in every community across the country and it touches everybody's life. Large percentages of Canadians do these things. For example, 50% of people go to a museum at some point over a year.¹⁴³

Before discussing the role of the federal government in supporting culture, it is worthwhile to examine briefly the kinds of cultural choices Canadians now make.

SOME CANADIAN CONSUMER PROFILES

The number of Canadians involved in cultural activities is much larger than is generally imagined. The Committee does not share the view that culture is an elitist pursuit, but rather that culture encompasses the daily activities of almost every Canadian. These include reading, listening to music, listening to radio, watching television, and attending live performances. Tables 6.1 through 6.5 show the extent to which Canadians participate in such activities.¹⁴⁴

READING

Statistics on Canadian reading habits show that, in 1992 (the latest year for which statistics are available), over 80% of Canadians read a newspaper in the past week; over 60% read a magazine in the past week; and more than 40% read a book in the past week. Table 6.1 breaks down these reading habits in greater detail.¹⁴⁵

Table 6.1
Canadian Reading Habits (1992)

Canadians who read:	%	Canadians who read:	%
Newspaper		Book	
in the past week	82.8	in the past week	43.9
in the past 12 months	92.1	in the past 12 months	66.0
Magazine		Type of last book read	
in the past week	61.8	Fiction	34.9
in the past 12 months	79.7	Non-fiction	30.4
		Not stated	34.7

143 Terry Cheney, Consultant, February 10, 1998.

144 These excerpts are taken from tables in the *Canada Year Book 1999 Edition*, Statistics Canada, Ottawa, 1998. Further details can be found in *Canada's Culture, Heritage and Identity: A Statistical Survey, 1997 Edition*, Statistics Canada.

145 Statistics Canada, General Social Survey, 1992.

TELEVISION VIEWING

Statistics on television viewing habits show that, on average, Canadians watch 22.7 hours of television every week (1997)¹⁴⁶; and that 69% of Canadian households subscribe to cable television (1996).¹⁴⁷ How those television viewing hours break out by source of television signal and language of the viewer are set out in Table 6.2.¹⁴⁸

Table 6.2
Canadian Television Viewing Habits (1996-1997)

Source	Anglophones	Francophones
	%	%
Canadian conventional TV signals	53.4	77.8
Canadian Pay TV & Specialty Cable	13.8	12.5
VCR	5.9	4.2
Foreign Conventional TV signals	18.3	3.5
Foreign Pay & Specialty	5.9	0.7

RADIO LISTENING

Canadians listen to the radio for an average 19.9 hours per week.¹⁴⁹ The table below illustrates the percentage of time Canadians spend listening to different types of radio stations.¹⁵⁰

Table 6.3
Canadian Radio Listening Habits (1997)

Radio Station Format	% of listening time
Contemporary/Golden oldies/ Rock	38.7
Country music	13.4
Talk radio	13.2
CBC	9.3

146 Statistics Canada, "Television Viewing, Fall 1997," *The Daily*, Ottawa, January 29, 1999.

147 Statistics Canada, "Entertainment Services 1986-1996," *The Daily*, Ottawa, January 15, 1999.

148 Statistics Canada, "Television Viewing, Fall 1997," *The Daily*, Ottawa, January 29, 1999.

149 Statistics Canada, "Radio Listening, Fall 1997," *The Daily*, Ottawa, September 8, 1998.

150 Ibid.

ATTENDING PERFORMING ARTS

Canadians attend a variety of different types of performing arts events. Table 6.4 illustrates the number of admissions to performing arts events in Canada for the period 1993-1997, and show admissions to performing theatre, music, dance, opera and movies.¹⁵¹

Table 6.4
Performing Arts Attendance (1993-1997)

	1993-1994	1994-1995	1996-1997
Theatre	8,207,000	8,469,000	7,760,248
Music	3,188,000	3,217,000	3,446,580
Dance	1,231,000	1,115,000	1,307,153
Opera	638,000	751,000	687,739
Subtotal	13,264,000	13,552,000	13,201,720
Movies	78,812,000	83,766,000	91,800,000
Total	92,076,000	97,318,000	105,001,720

VISITING MUSEUMS, ARCHIVES, AND HERITAGE SITES

The number of Canadians who visited museums, archives, historic sites, and nature parks, 1992-1996 is outlined in Table 6.5 below.¹⁵²

Table 6.5
Visits to Canadian Museums, Archives, and Heritage Sites (1992-1996)

	1992-1993	1993-1994	1995-1996
Museums & Galleries	24,883,000	25,445,000	26,882,000
Historic Sites	16,725,000	17,020,000	16,535,000
Archives	905,000	933,000	641,000
Nature Parks	53,866,000	56,307,000	58,483,000

¹⁵¹ Statistics Canada, *Canada's Culture, Heritage and Identity: A Statistical Perspective*, 1997, p. 100-108. The 1996-1997 figures are taken from Statistics Canada "Performing Arts, 1996-1997." *The Daily*, Ottawa, Tuesday March 4, 1999. Except for movies, these figures refer to the not-for-profit sector, that is, arts organizations that are eligible to receive public funding. For example, the number of tickets purchased for music would not include most rock concerts.

¹⁵² Statistics Canada, *Canada's Culture, Heritage and Identity: A Statistical Perspective*, 1997.

These audience statistics illuminate the size of the cultural sector and show that a notable number of Canadians regularly attend a variety of cultural events. Financial support from the Government of Canada to performing arts organizations is an important element in audience building. It can help keep ticket prices affordable. It can even mean free admission in some cases. It can also enable performing arts companies to present outreach programs such as performances of dance, theatre and music in parks, shopping malls and other venues.

The participation rates set out in the tables above will undoubtedly change as demographic factors reshape the nature, composition and growth of audiences. Indeed, demographic changes will create opportunities and challenges for cultural enterprises.

CHANGING DEMOGRAPHICS

While the number of Canadians under 15 years of age is a smaller percentage of the total population than it once was, the overall number of children continues to increase. To date, their voices and their concerns have remained relatively absent from policy and program discussions of culture in Canada. This oversight will need to be addressed as access to technology by younger Canadians fosters more sophisticated cultural consumers.

Canada's population is aging. The baby boom had a notable impact on the age distribution and structure of the general population. In the 1950s, the median age — the age at which the total population is equally divided — hovered between 25 and 27. Since 1970, the median age has climbed steadily, reaching 38 in 1991. Various projections show that the median age is likely to reach 50 by the year 2036. In the early 1960s, close to 35% of Canada's population were children under 15 years of age; only 8% were seniors 65 years of age and older.¹⁵³ This compares sharply with the trend of current projections indicating that in 2036 nearly 25% of the population will be seniors, 65 years of age and older. If the same trend continues the result would be approximately 8.7 million seniors, 500,000 of whom will be over 90 years of age.¹⁵⁴

Immigration also has an important impact. Whereas earlier immigrants were encouraged or required to settle in rural areas, today's immigrants settle primarily in the largest census metropolitan areas (CMAs) of Toronto, Montreal and Vancouver, with Toronto attracting the largest share (39%) of immigrants between 1981 and 1991. Since the early 1960s, the proportion of immigrants of European origin has declined steadily. Today's immigrants are also more likely to be of Asian and Middle Eastern origin than in the past, representing 48% of the immigrants that arrived in Canada between 1981 and 1991.

These demographic changes will have three important consequences. First, as the population ages the audience for cultural activities will likely increase. While a series of projections prepared by Statistics Canada provide differing perspectives on the total population and on the age and gender distribution of the population to 2036, there is no question that the number of seniors living in

¹⁵³ Terry Cheney, Consultant, February 10, 1998.

¹⁵⁴ *Ibid.*

Canada will increase notably over the next 20 years. Accordingly, they will likely become an increasing percentage of those “consuming” cultural products.

Second, the number and composition of Canada’s immigrant population may have an influence on the cultural choices available, for example, the growth of world music. Third, the marketing effort required to reach people will necessarily be more intense than it has been in the past. While the numbers of Canadians with leisure time will grow as the population ages, the choices available to them will increase.

The growth of the cultural sector over the past 50 years has been truly remarkable and Statistics Canada projections indicate that this rapid rate of growth is likely to continue. The financial and other resources needed to support that growth must be found. Public funding will continue to play an important part, but the bulk of the financial resources will have to come from individual Canadians, either as members of an audience, as volunteers or as patrons.

THE MARKETING CHALLENGE

Demographic shifts hold implications for the way cultural products are marketed in Canada. As Michèle Martin of Carleton University noted:

We must develop and offer Canadian content products to Canadians. . . . [A] marketing strategy in this kind of global cultural policy is very important. . . . We live in an . . . consumer society where everyone advertises their products and claims they are the best in the world. Why would we not do the same thing as part of a cultural strategy?¹⁵⁵

At present, consumer practices are the object of a great deal of scrutiny in Canada and in other developed countries. The choices consumers make in the pursuit of their interests, in the use of their free time and in disposing of their income is carefully monitored and scrutinized by both the public and private sectors in order to tailor policies, programs, products and services to meet changing consumer expectations. It is therefore sensible and to be expected that producers of cultural and artistic products and services would be mindful of these expectations when planning and developing their offerings.

Every purchase is, in one way or another, an act of consumption. However, the transaction does not explain motivation. For example, some aspects of a consumer’s interest in Leonard Cohen can be described as consumption. The consumer purchases a compact disc or a book — typical consumer activity. However, the person buying may also be caught up in intellectual curiosity about the poetry, about the music, or about the artist’s career. Artistic expression resonates with us as individuals because, as was eloquently put by Sandra Macdonald, the Chairperson of the NFB, cultural expression is “rooted in our geography, our politics, our distinctive fashion of relating to the world around us.”¹⁵⁶

¹⁵⁵ Michèle Martin, School of Journalism & Communications, Carleton University, expert witness, Tuesday, February 10, 1998.

¹⁵⁶ Sandra Macdonald, Chair, National Film Board, submission, October 27, 1998.

The more choices consumers are offered, the more they have the capacity to influence the marketplace. For example, in the 1950s, many Canadians, particularly in border regions, could watch the major U.S. television networks as well as the CBC. Today, however, Canadian consumers have more television services available to them than at any time in the history of broadcasting. The consequences of this increase in choice are:

- the fragmentation of audiences will likely continue; and
- audiences for these niche markets will become more sophisticated and demanding

The Committee notes the power of consumers to shape the market and recognizes that factors surrounding audience development should be considered in determining appropriate levels of support to Canada's cultural industries and institutions. In 1996, Richard Baumgartel, an independent video producer in Vancouver, set up his own experiment to track what happens when Canadian films are promoted as such, or merely mixed up with everything else. "The Canada Rack Project" as it was called, lasted for six months. During the term of the experiment, the Canadian films did surprisingly well. "The beauty of this study is that it shows significant increase in the reach of Canadian film is possible at a local level for a small promotional effort,"¹⁵⁷ observed Robert Everett-Green in the *Globe and Mail*. Because so many people in video stores are just browsing, the challenge is to catch their attention. "It's about getting on the menu, a term customary in restaurants," continues Everett-Green, "but one that we're going to be hearing much more about as the convergence of digital media draws near."¹⁵⁸

Micheline L'Espérance-Labelle told the Committee what happened when her company focused attention on the source of its products.

In 1996, 2% of Quebecor DIL Multimédia's sales were Quebec sales, Quebec software. How is it then, that in 1997, 25% of our business was made up of Quebec software sales? We simply put a *Qualité Québec* logo at our points of sale to give it exposure, right in front of the CD-ROM box with Quebec content. That gave us a 23% increase.¹⁵⁹

There is increasing competition among a wide array of services and activities for both the time and the disposable income of Canadians. These activities are often referred to as recreation and in the view of the Committee the term is, indeed, apt. Whether we participate in sports, read a book or magazine, visit a museum, spend time in our garden or workshop, go to the cinema or take a trip at home or abroad, we are in fact re-creating ourselves. We are replenishing our energies, delighting our senses, giving ourselves a break from the day-to-day demands of life. The poet William Blake captured the essence of recreation in his observation that it is the "gratification of the heart's desire."

THE IMPORTANCE OF TIMELY INFORMATION

Recent Statistics Canada reports show how well the not-for-profit arts sector has performed over the past decade in controlling and reducing its deficits on a year-by-year basis. The data show

157 Robert Everett-Green, "The Great Canadian hunt for home-grown videos," *The Globe and Mail*, Thursday, June 13, 1996, C1.

158 *The Globe and Mail*, Thursday, June 13, 1996, C1.

159 Micheline L'Espérance Labelle, Quebecor DIL Multimédia, Ottawa Round Table on Publishing, March 10, 1998.

how many performances were given by how many groups in a given year and how much was taken in at the box-office. The data also reveal how many books were published, how much money was spent at concession stands in Canadian movie theatres, how many times the turnstiles clicked at Canada's heritage institutions, and how many paid staff and how many volunteers worked there. The numbers also show the shift in the pattern of funding among the various orders of government.

Statistics are useful because the figures provide a numerical snapshot at a moment in time. They show how Canadians spent their money on entertainment in 1986 and again in 1996. What the numbers cannot explain is why. The Committee believes that investigations into cultural policy tend to pay insufficient attention to the "whys" of the consumer, audience, or the participant in cultural events.

Although its findings are now dated, one such investigation into Canadian audiences was carried out in 1991-1992 by the (then) Department of Communications in partnership with the provincial and territorial governments, and the municipal governments of Montreal, Vancouver, Edmonton and Toronto. This research offers insights into the tastes and preferences of Canadians, which the report describes as "meetings between people and art in Canadian society."¹⁶⁰ Although Canada has continued to change in the intervening years, the broad analysis contained in this report has influenced the Committee's thinking about these "meetings."

In brief, the 1991 survey concluded that:

- Canadians exhibit much good will and many good intentions with respect to the performing and visual arts.
- While there is good access to the cultural materials, the customer services surrounding their delivery need to be improved.
- Marketing of the arts pays insufficient attention to different audience needs.

It further notes:

Custom designed methods can be created that will allow the performing and the visual arts to better compete with other at-home and out-of-home leisure activities, and to ensure improved market share and visibility for Canadian artists.¹⁶¹

Given the scale and importance of Canada's cultural community, the Committee looks to Statistics Canada for improvement in the timeliness and comprehensiveness of its cultural statistics. The Committee notes that better statistical data are available on other sectors of the Canadian economy in comparison to what is available for the cultural sector.

Recommendation 37

The Committee recommends that the Department of Canadian Heritage ensure the collection of statistics on cultural activity be of the same quality and timeliness as those now available for other sectors of the Canadian economy.

160 Decima Research/Les Consultants Cultur'inc, Canadian Arts Consumer Profile, 1990-1991, May 1992, p. 486.

161 Ibid.

Recommendation 38

The Committee recommends that the Canadian Arts Consumer Profile of the arts and heritage sector (conducted in 1991-92) be updated and expanded.

In making these recommendations, it is the Committee's belief that timely information is critical to the success of the marketing efforts required for the survival and the growth of Canada's cultural sector.

VOLUNTEERS

When not participating in a cultural event as a member of an audience, many Canadians are actively involved in forms of cultural expression as non-professional (i.e., unpaid) participants, working for the love of the art. There are literally thousands of community choirs, orchestras, theatre groups, dance ensembles, visual art workshops, writer's groups, and film and video collectives, where Canadians express their love of the arts in an active way. For some, these opportunities are an invaluable preparation for a professional career in the arts. But for most, such creative outlets represent a kind of cultural "participation," an opportunity to do something they truly enjoy.

Before World War II, community endeavours were, to a large extent, the mainstay of the Canadian cultural scene. There were non-professional community theatre companies in Canada long before there were local professional companies. In Edmonton, there was Walterdale Theatre, in Ottawa there was the Ottawa Little Theatre, in St. Boniface there was Le Cercle Molière.¹⁶² All of these, and dozens more, still provide a dual service to Canadians: they allow audiences to see inexpensive, live theatre while, at the same time, they also provide other Canadians with an opportunity to express themselves artistically. Across Canada, these theatre companies continue to flourish alongside their professional counterparts, often selling out their seasons well in advance.

Community, non-professional theatre offers creative opportunities for Canadians who want to do more than just watch a live stage performance. They serve as a training ground for emerging artists and technicians. The late George Ryga, author of *The Ecstasy of Rita Joe*, had his first production at Walterdale Theatre in Edmonton in 1966. In 1980 Brad Fraser, a young Alberta writer who is now one of Canada's most commercially successful playwrights also had his first play produced there.¹⁶³

As the Gabrielle Roy vignette illustrates, non-professional companies continue to be an important part of Canada's cultural heritage. These companies and many professional arts organizations rely on a small army of volunteers.

¹⁶² *Oxford Companion to Canadian Theatre*, Oxford University Press, Toronto, 1986, p. 86-87.

¹⁶³ *Oxford Companion to Canadian Theatre*, Oxford University Press, Toronto, 1986, p. 480.

Community Roots

Manitoba's Le Cercle Molière was a non-professional theatre company when the late Gabrielle Roy performed there in the 1930s. The experience that she had in her youth shows how non-professional theatre can provide Canadians with formative, career-enhancing cultural experiences and, as her experience illustrates, it can do this in both official languages. "I had some success on the stage with our amateur theatre groups, Le Cercle Molière, where I played in French... and then with the Winnipeg Little Theatre in English."¹⁶⁴

Roy's creative journey took her to Europe and then to Montreal, where she worked as a freelance journalist while writing her first novel,

Bonheur d'occasion, which was published in Québec in 1945. Two years later her novel appeared in English as *The Tin Flute* and, as the writers of the Massey-Lévesque Report observed in 1951, "We were reminded that it was an American publisher who undertook to translate and publish in English *Bonheur d'Occasion* by Gabrielle Roy."¹⁶⁵ Roy's illustrious literary career in both French and English was launched.

Over the years Le Cercle Molière evolved into a highly respected, and eventually professional, French language theatre company that presents contemporary plays, some classics, and also commissions new work.

The Committee supports the idea brought forward by many witnesses that Canadian arts and heritage organizations should have strong roots in their communities. Community support was necessary when they were formed and it is equally important today. It is an ongoing challenge for these organizations to continue to nurture and sustain the communities that support them. Without that support, it would be difficult — if not impossible — for these groups to survive.

Artists, like audiences, need to feel that they are part of a community. As Carol Shields told the Committee, artists "need to feel that they are part of their own community, that there are people around them doing what they are doing... It's important to me to feel that sense of my working community around me."¹⁶⁶

Canada's cultural infrastructure relies to a great extent on the input of thousands of volunteers. These are the people who dedicate countless hours of their time to cultural organizations of all types and sizes in communities large and small all over Canada. Many Canadians also contribute money in the form of donations to the performing arts and heritage activities in Canada. In Newfoundland, New Brunswick, Manitoba, Saskatchewan, Alberta and Yukon, volunteers outnumber paid staff.¹⁶⁷ And it is not just in culture. The 1997 National Survey of *Giving, Volunteering and Participating* paints a portrait of Canadian generosity. In that year eight out of ten Canadians over the age of 15 made financial contributions to at least one charitable organization. In the same year, Canadians donated an estimated \$4.5 billion in direct support of charities and not-for-profit organizations. They spent an additional \$1.3 billion in indirect support through other activities such as charity raffles.

¹⁶⁴ Gabrielle Roy, *Enchantment and Sorrow*, Lester, Orpen and Dennys, Toronto, 1987, p. 46.

¹⁶⁵ Massey-Lévesque, Ottawa, 1951, p. 229.

¹⁶⁶ Carol Shields, Author, Ottawa Round Table on the Arts, March 10, 1998.

¹⁶⁷ Statistics Canada, *Canada's Culture, Heritage and Identity: A Statistical Perspective*, 1997, Table 4.4.d., p. 103.

Countless thousands of Canadians have contributed to the development of our arts and heritage institutions over the past 40 years. Volunteer and benefactor support is a fundamental feature of arts and heritage institutions in Canada. The effective and productive partnerships forged between these grassroots organizations and the federal government are critical to these organizations' growth.

The men and women of all ages who volunteer their time and energy to the support of community cultural organizations do so as ordinary citizens. In 1997, three out of ten Canadians over the age of 15 volunteered their time and their skills. On average, each volunteer contributed 149 hours in 1997.¹⁶⁸ In addition, 11.8 million Canadians said they were involved in some way with a local association or community organization. This represents an astonishing 49.5% of the Canadian population, 15 years of age and older.

The Committee acknowledges this high level of individual support and citizens' participation and applauds their spirit of generosity. However, there was a notable drop between 1987 and 1997 — from 191 to 149 — in the average number of volunteer hours. This decline speaks to the growing complexity of life today. Robert Janes from Calgary's Glenbow Museum proposed an incentive program.

Tax relief for volunteer hours, and if not volunteer hours at least their expenses. At our organization we have a minimum of \$300,000 worth of volunteer work done per year, and we simply couldn't be where we are without volunteers. We would suggest that they be given tax relief either for the time they've contributed or minimally, their expenses.¹⁶⁹

Recommendation 39

The Committee recommends that the Department of Canadian Heritage, in consultation with appropriate federal departments, investigate the feasibility of developing incentives that provide volunteers with tax relief for legitimate expenses associated with their volunteer activities in the cultural sector.

CHILDREN AND YOUTH

A number of witnesses discussed the importance of encountering the arts early in life. Early exposure to the arts and culture can be a life-changing experience for many young people. From an audience-building perspective, early childhood experience is also an essential building block. The Committee agrees with the observation made in the submission from the Canadian Conference of the Arts, which stated:

¹⁶⁸ Statistics Canada, *The Daily*, Ottawa, August 24, 1998.

¹⁶⁹ Robert Janes, President, Glenbow Museum, Ottawa Round Table on Heritage, March 10, 1998.

The importance of cultivating the next generation of arts supporters, audiences and patrons is integral to the long term survival and prosperity of the arts and cultural industries. The fragile infrastructure currently in place merits an infusion of creativity, imagination and public support if we are to attain this goal.¹⁷⁰

In its submission to the Committee, the Alliance for Children and Television, reinforced the cultural as well as the economic significance of reaching young Canadians.

We note, with respect, that if our telecasters fail to develop in young viewers an appreciation of television programming that reflects the uniqueness of their experience of being Canadian, it is unlikely those children when grown will be an eager part of the adult audience for Canadian television. . . . Canadian children's television is often the earliest and most frequent point at which our children intersect with their culture. It is of enormous importance to them, and to the creators of children's product, whether in the form of music, stories, songs or drama.¹⁷¹

Today, Canadian children's books, magazines, television and new media materials are highly respected both at home and abroad. Indeed, foreign demand now provides Canadian producers of children's cultural products with opportunities in the international marketplace. Over the past 30 years, the federal government has contributed to the development of cultural materials for children through programs such as the Canada Council for the Arts' Public Literary Readings Program and the Governor-General's Literary Awards. However, the Committee was told repeatedly that more must be done and that federal support programs should place even more emphasis on children's authors and illustrators.

The Committee suggests that existing federal programs, such as those mentioned above, widen their focus to include more cultural materials for young Canadians. One suggestion made to the Committee was that illustrators of children's books, in addition to the authors, should be eligible for support under the Canada Council for the Arts' Literary Readings Program. The basis for their eligibility should be the importance of their illustrations in the books themselves.

Some provincial governments have well-established Artists in the Schools programs that send artists into schools as performers or as workshop leaders. These initiatives are important because they build the audiences of the future and they can inspire the artists of tomorrow. The Committee views Artists in the Schools initiatives, whether they are the work of provincial governments, arts organizations or individual artists, or a combination of all three, as highly desirable investments with important long-term benefits to cultural participation.

Recommendation 40

The Committee recommends that federal government programs and services ensure access to cultural materials and activities for children.

170 Canadian Conference of the Arts, *Final Report of the Working Group on Cultural Policy for the 21st Century*, Ottawa, June 1998, p. 28.

171 Alliance for Children and Television, Submission, April 1997, p. 10.

Recommendation 41

The Committee recommends that the Minister of Canadian Heritage request the Canada Council for the Arts review its policies and programs to ensure that they recognize, support and encourage cultural activity in the lives of children.

ADDITIONAL FUNDING SOURCES

The Government of Canada cannot be the sole source of funding for cultural initiatives. As such, the Committee recognizes the need to develop and strengthen additional funding sources. These include private and public sector giving, partnerships, consortia, endowments and the creation of “friends” organizations specifically dedicated to furthering the objectives of cultural institutions. The creation of an environment that facilitates donations by individuals is equally important.

Much of what cannot be done by institutions working alone can be achieved by working together. The idea of linking cultural organizations was raised by several witnesses. Robert Janes from the Glenbow Museum in Calgary argues that this is “a critically important point.” He notes that “Glenbow is actually a four-part institution, and . . . operate(s) the largest non-government archives in Canada.”¹⁷²

The Committee learned that Canadians from the smallest towns to the largest cities are proud of their culture and heritage. Moreover, many are willing to support it in a variety of ways. The Committee would like to see new initiatives to further encourage them to do so. Since the present period of restraint is likely to continue, new ways of developing support for cultural organizations must be developed.

The Committee also proposes that the concept of linkages between institutions be taken a step further. Linkages, for example, could be developed between public institutions and the business community. An interesting approach that might prove useful in broadening the funding base of heritage institutions, was provided to the Committee by The Council for Business in the Arts in Canada:

One of the examples . . . is one that has worked extremely well in Britain. Our counterpart there, the Association for Business Sponsorships of the Arts, works with the Department of National Heritage in Britain, and together they manage a . . . pairing scheme, by which the federal government in Britain matches new donors and sponsors of the arts. It's a great way to bring people in, it's a great way to increase the level of private sector support, and it's a great way also to put a federal face on support of the arts. It has worked extremely well, and it has brought something like £110 million worth of new money to the table for the arts in the United Kingdom.¹⁷³

172 Robert Janes, President, Glenbow Museum, Ottawa Round Table on Heritage, March 10, 1998.

173 Sarah Iley, President, Business for the Arts, October 27, 1998.

The Committee recognizes that many Canadian cultural organizations already work in partnership with the private sector. For example, Bell Canada, the Stentor Alliance, and the Friends of the National Library of Canada have collaborated on a fund to support digitization projects at the National Library. There are also several digitization projects at the National Library funded by a mix of private donations, the SchoolNet Digital Collections Fund and the National Library. Other projects have produced web sites as varied as "The Glenn Gould Archive" and the site for the Royal Commission on National Development in the Arts, Letters and Sciences, 1949-1951 (Massey-Lévesque). All of these represent solid beginnings and the Committee would like to see more of them.

Overall, the Committee received a very clear message from the witnesses that the federal government can be more creative, and "must work together to define innovative policies in terms of our tax system and in terms of a larger system for public donations."¹⁷⁴

Recommendation 42

The Committee recommends that the Department of Canadian Heritage, in consultation with the Department of Finance and the Department of Revenue, develop amendments to legislation to further encourage donations to the cultural sector.

Recommendation 43

The Committee recommends that within two years of presenting this report, the Department of Canadian Heritage:

43.1 Sponsor an information sharing initiative on fund-raising, partnership development and public awareness; and

43.2 Develop workshops to share that information with Canada's cultural institutions, taking full advantage of the latest technology.

A FINAL COMMENT

Canadian artists knew what it means to depend on the general public. Every book, every show, every solo performance or every canvas is incomplete without a response from some form of audience. One of the most poignant descriptions of an artist's vulnerability before his or her audience is described in the song "Pacing the Cage" from Bruce Cockburn's 1996 album, *The Charity of Night*:

174 Summary by Clifford Lincoln, Chair of the Committee, Ottawa Round Table on Heritage, March 10, 1998.

I've proven who I am so many times
The magnetic strip's worn thin
And each time I was someone else
And every one was taken in . . .
I never knew what you all wanted
So I gave you everything
All that I could pillage
All the spells that I could sing. . .¹⁷⁵

The imagery of Cockburn's lyrics offers insights into the link between creators and their audiences. The Committee is persuaded that a cultural policy can be created that is forward looking and links artists, communities and audiences. An important element in such a policy is stable multi-year funding, which the Committee believes can be partly achieved by facilitating stronger links among individual citizens, the private sector and arts organizations.

¹⁷⁵ "Pacing the Cage" Words by Bruce Cockburn. © Golden Mountain Music Corp. Used by permission.

CHAPTER SEVEN: CONCLUSIONS AND RECOMMENDATIONS

This chapter summarizes the conclusions drawn by the Committee from the testimony of witnesses and the submissions received.

CREATORS

We need creators. By virtue of their inspirational and intuitive nature, creators often challenge the status quo, placing them at the very cusp of social change and at the foundation of all our cultural enterprises. Indeed, without their commitment to their talent and their craft, our cultural industries would be relegated to the distribution of foreign voices and perspectives.

Canada's artistic community is truly national in character with creators in every discipline and form of creative expression. Their achievements and successes attest to the high quality of their work and their contributions to Canadian culture. Although the Committee agrees with witnesses who pointed to the maturity of Canada's creative community, the income levels of many individual creators, despite their comparatively high levels of education, remain generally lower than national averages. The Committee believes that existing financial support measures for creators are too modest. Support should be increased and provided for longer periods of time.

The Committee recognizes the central importance of a comprehensive legal framework for the protection of creators. Specifically, copyright legislation should be vigilantly monitored and amended to keep pace with technological change. In addition, federal status of the artist legislation will fulfil its purpose only if it is accompanied by complementary provincial legislation.

THE IMPORTANT ROLE OF CANADA'S CULTURAL AGENCIES

Canada's federal cultural agencies are one of the main vehicles of support for creators. These agencies are the principal means through which the federal government provides policy and program support to the cultural sector. Over the years, each has developed a strong and dynamic relationship with its constituency, thereby promoting an appreciation of the changing needs of the organizations they serve and support.

Witnesses appearing before the Committee repeatedly referred to the leadership roles played by federal cultural agencies. The testimony makes it clear that these agencies are expected to play important roles in the future of Canadian cultural development, just as they have done in the past.

On a basic level, the existence of public funding and support through institutions such as the Canada Council for the Arts, the National Film Board, and the CBC has provided generations of

training and support to our writers, artists and creators. We all reap the benefits of that support and suffer the consequences when it is not there.¹⁷⁶

Canadians still believe that federal cultural agencies have an important role to play. It is clear from the testimony of the witnesses that the challenges currently facing these agencies are as demanding of vision and imaginative management today as they were when they were first created. Federal cultural agencies continue to be the flagships that give strategic focus and direction to federal cultural policies. A collegial approach to the exercise of their respective mandates has become essential.

SELF-EMPLOYMENT

Many creators are self-employed. Self-employment raises questions about legal, health, insurance and tax matters, that are not unique to the cultural sector. The Committee sees the clarification of the rights and obligations of the self-employed as fundamental to the successful growth and development of cultural life in Canada.

The issue of self-employment is complex and cuts across several departments and most orders of government. Nonetheless, the implications of being self-employed must be examined as soon as possible. While this report's particular concern is Canada's cultural life, all Canadians face the challenges of an increasing shift from employment as a wage earner to self-employment. The solutions must be workable for all Canadians, not only for creators and artists.

CELEBRATING CREATIVE VISION

One of the fundamental objectives pursued by federal cultural policy has been the development and growth of cultural expression in both of Canada's official language communities. Based on the evidence it received, the Committee believes that the federal government has been successful in reaching that objective. The Committee also notes that more recent federal government initiatives, such as those of the Canada Council for the Arts, have contributed to burgeoning cultural expression in our Aboriginal communities. The resonance of those distinctive voices has given Canadian cultural life a unique richness and vitality.

Nevertheless, the Committee has concluded that much more remains to be done. Exceptional artists show the fundamental importance of creativity and imagination. Their work, passion and commitment to their art can lead the way. However, just as artists have to be creative, the cultural policy of the federal government must also be creative. In the years to come, the cultural policy of the federal government should strive to ensure that more cultural products, initiatives and ideas cross borders between people.

176 Michael Algey, Vice-President and General Manager, ATV/ASM Division of CTV, Halifax Round Table, February 23, 1999.

KEY ROLE FOR THE GOVERNMENT OF CANADA

The sharing of cultural expression within and between regions of Canada is a subject that was addressed repeatedly by witnesses appearing before the Committee. As the Committee has noted elsewhere in this report, the federal government has developed and implemented a number of programs that support such activities. These include tours by performing arts companies, travelling museum and gallery exhibitions and the distribution of books to all regions, both rural and urban. However, as the Committee has also seen, during periods of financial constraints, these programs are often the first to be affected. Unfortunately, they are not perceived to be as important as those that contribute financially to the continued operations of cultural organizations. As Richard Hornsby of the New Brunswick Arts Board told the Committee:

I was enthused to hear . . . that the National Arts Centre Orchestra is actually considering touring out east this fall for the first time, I believe, in 12 to 14 years . . . This is encouraging . . . We need to be able to speak to each other and send our products across the country and we need help to do that.¹⁷⁷

The Committee understands the imperative of survival and the importance of ensuring that cultural organizations continue to thrive in their own communities. However, the Committee believes that there is a second imperative. In a country as geographically vast and as socially and culturally diverse as Canada, exchanges between regions and between various regional cultural expressions contribute enormously to the strengthening of our identity and nationhood. The federal government alone has the mandate to maintain communication and exchanges between Canada's regions.

A number of programs are already in place, but the federal government's commitment to them is uneven. There is a demonstrated need for them and they enjoy strong public support. It is time the federal government gave them the priority they deserve. They will ensure that Canadians share and are given the opportunity to enjoy one another's cultural vitality and bring all parts of our country closer together.

REDUCING THE RATE OF LOSS

Budget constraints have caused heritage institutions to review and revise their collection strategies and the criteria they use to decide what to keep. In many institutions, the period of difficult internal reflection resumed in a more finely tuned collection and selection strategies. However, the Committee also noted another issue pertaining to collections practices in heritage institutions. Just as some items from heritage collections were "de-accessioned" because of their marginal relevance, others are being lost because the budget to acquire or keep them is lacking. Material in Canadian heritage institutions by its very nature is subject to damage, deterioration and even permanent loss, unless it is preserved through a variety of conservation techniques.

177 Richard Hornsby, Member of the New Brunswick Arts Board, Moncton Round Table, February 24, 1999.

There is a line to be drawn between conserving too much material in the interests of not losing anything valuable, and not preserving enough so that it is lost. There are two aspects to this issue. First, some preservation problems are more urgent than others. Into this category fall heritage materials that will be lost unless funds are found to preserve them. Many have heard the story of the television series, *La Famille Plouffe*, which was tremendously popular at the time it was broadcast in Quebec. This material, which was of enormous historical value to Quebec and to the country, was lost forever because the funding needed for its preservation came too late. The Committee believes that this experience should not be repeated in any Canadian library, archive, museum or gallery.

The Committee, however, has no wish to become involved in the complex subject of selection criteria. There are highly competent professionals in our heritage institutions who spend their careers making important decisions about what to acquire, what to keep and what not to keep. The Committee's concern, then, is that budgets, overall, are sufficient to avoid a repeat of the failure to preserve *La Famille Plouffe*.

PAYING ATTENTION TO CAPITAL BUDGETS

Although governments have contributed to the building of Canada's cultural infrastructure there are serious gaps in the support programs for maintenance and improvements. Many buildings erected to celebrate Canada's Centennial in 1967 are now in need of repair. Prudent government suggests that the costs of maintaining this infrastructure be recognized and that appropriate arrangements be made to plan for necessary repairs and improvements. Little is gained and much is lost if the situation is ignored until costly emergency repairs are required.

THE NEED FOR FOCUS

This report is not the time or place to review all of the changes that have occurred over the past ten years, nor can anyone foresee exactly what will emerge in the near term. However, two things seem clear. First, there will continue to be change. Second, technological change, in whatever form, will undermine some advantages Canadians now enjoy because of particular cultural policies and programs.

These changes will have a profound impact on the notion of Canadian content rules. Various federal government regulations require Canadian television and broadcasting companies to provide Canadian content. Other policies and programs, such as federal support for the CBC, enhance access to Canadian content. These support measures worked well in an era when there was a small number of radio and television broadcasters. However, the creation of new media distribution mechanisms and the proliferation of cable television channels could lessen the effectiveness of existing regulatory mechanisms.

The implications of these developments for governments are profound. They not only signal the need to reinvent the structures and business of government, but also the way in which consultations are undertaken. This includes the way legislation, policy and programs are developed, implemented, evaluated and revised.

A final point must be made about the speed of the social and technological change. The Committee is convinced that we do not have the luxury of a decade or two to adapt, therefore, the Government of Canada must act now.

Canada needs creators because the works they create are intimately linked to our sense of place and our sense of being. Creators cannot accomplish this on their own, even though much begins in a private moment. To succeed they need the opportunity to pursue their art, which must include the opportunity for training, ways to produce and distribute their works and an audience. Governments can help but as this report has shown much depends on individuals and the way they respond to the gifts creators bring.

A living culture must be shared, enjoyed, lived in, preserved and passed on. The Government of Canada cannot create a work of art but it can do much to encourage the creators and visionaries who will give Canada the gift of a living culture to enjoy, preserve and share with the world.

RECOMMENDATIONS

Recommendation 1

The Committee recommends that:

- 1.1 The Canada Council for the Arts, as the main source of federal government support for creators, continue to provide grants to creators that enable them to devote themselves full-time to a creative project. The Government of Canada should encourage long-term and sustainable support to creators.**
- 1.2 The additional resources required by the Canada Council for the Arts to implement Recommendation 1.1 should be provided.**
- 1.3 The Department of Canadian Heritage, in partnership with the Canada Council for the Arts, develop a plan to secure the funding proposed in Recommendation 1.2 and report back to this Committee within one year of the tabling of this report.**

Recommendation 2

The Committee recommends that:

- 2.1 The Department of Canadian Heritage ensure ongoing federal initiatives examining issues of self-employment include the interests of self-employed artists and creators.**
- 2.2 The Minister of Canadian Heritage appoint a task force to review self-employment issues in the cultural sector. The task force should include representatives from the Department of Revenue, the Department of Finance, and the Department of Human Resources Development Canada, and should report its recommendations within one year.**

Recommendation 3

The Committee recommends that:

- 3.1 Existing federal programs should also support the creation of traditional cultural materials (books, music, films, and images) in electronic formats. In addition, the Department of Canadian Heritage, in consultation with the Department of Industry and the Department of Finance, should encourage investment in enterprises that market and sell access to these products; and**
- 3.2 The Minister of Canadian Heritage, in consultation with the Ministers of Industry and Finance, develop a strategy that implements Recommendation 3.1.**

Recommendation 4

Legislation implementing the two World Intellectual Property Organization (WIPO) Treaties should be introduced by the government and enacted by Parliament as soon as possible.

Recommendation 5

The Government of Canada should take appropriate measures to ensure that amendments to the Copyright Act keep pace with technological change.

Recommendation 6

The Committee recommends that the Department of Canadian Heritage invite its counterparts in provincial governments to put in place complementary legislation relating to the status of the artist.

Recommendation 7

The Committee recommends that the federal government affirm its commitment to the continuing development of Canada's national training schools and support additional national training schools with appropriate resources as they emerge.

Recommendation 8

The Committee recommends that the Government of Canada's support to national training schools be provided on a stable, multi-year basis.

Recommendation 9

The Committee recommends that the federal commitment to professional training for arts and cultural industries and institutions give priority to the development of co-op and intern programs. These programs should promote strong links between training institutions and arts and cultural organizations, allowing trainees to earn while they learn.

Recommendation 10

The Committee recommends that the federal government, through sector-based training and professional development councils, develop a shared cost program with cultural organizations that is designed to provide professional training in the effective use of new media.

Recommendation 11

The Committee recommends that the Departments of Canadian Heritage and Human Resources Development Canada develop new media programs and training packages that can be used by community-based cultural organizations.

Recommendation 12

The Committee recommends that the Department of Canadian Heritage and the Department of Industry jointly develop a program that will support more research and study of domestic and international cultural issues in Canada's graduate schools through the financial involvement of key federal cultural agencies.

Recommendation 13

The Committee recommends that one year after Recommendations 11 and 12 have been implemented, the Department of Canadian Heritage, in partnership with other federal departments and agencies, conduct a review of federal training support initiatives to determine the overall adequacy of the support measures and their consistency in application among different client groups.

Recommendation 14

The Committee recommends that the Department of Canadian Heritage, in addition to existing ownership and citizenship requirements, develop complementary policies and programs which focus on, ensure and enhance Canadian content in cultural works.

Recommendation 15

The Committee recommends that the Department of Canadian Heritage review its financial support measures to clarify the distinction between for-profit and not-for-profit cultural organizations.

Recommendation 16

The Committee recommends that the Department of Canadian Heritage, in consultation with appropriate cultural agencies, develop mechanisms to ensure sustainable, long-term, multi-year funding for not-for-profit cultural organizations.

Recommendation 17

The Committee recommends that support for the developmental phase of a new company (start-ups) be designed to include specific performance targets and that there be a sunset clause for federal support to the start-up phase of the company's development.

Recommendation 18

The Committee recommends that in the case of viable, for-profit, commercial enterprises, federal support should be targeted for specific projects or ventures.

Recommendation 19

The Committee recommends that an independent, objective and cross-disciplined analysis be commissioned by the Department of Canadian Heritage to develop strategies that promote essential links among production, distribution and marketing.

Recommendation 20

The Committee recommends that within a year of the presentation of this report, the Minister of Canadian Heritage should ensure that the department's program objectives relating to the essential links among production, distribution and marketing and those of its portfolio agencies are complementary.

Recommendation 21

The Committee recommends that the federal government create a special committee of cabinet, including the ministers of Canadian Heritage, International Trade, and Industry and Finance, to develop a policy framework that will provide Canadian cultural industries with the optimal environment to sustain themselves and grow, both at home and abroad.

Recommendation 22

The Committee recommends that the Department of Canadian Heritage identify potential changes to the structure of government that would enable the Government of Canada to respond in a timely manner to changes in the cultural sector.

Recommendation 23

The Committee recommends that the Department of Heritage, in collaboration with the appropriate research granting and cultural agencies, establish a network of centres of excellence for new media. Establishing a network of centres of excellence for new media will require a feasibility study that should examine substantive partnerships with educational institutions and the private sector.

Recommendation 24

The Committee recommends that:

- 24.1 The Departments of Canadian Heritage and Industry jointly work with those involved in new media with respect to obtaining copyright clearances more easily and in identifying the role of collectives in the administration of copyright.
- 24.2 The Department of Canadian Heritage and Industry Canada jointly fund a study to determine whether a central clearing mechanism for obtaining copyright permission to use copyright materials in new media is feasible.
- 24.3 The study should include at a minimum an analysis of what should be done; the costs of doing it, an analysis of financial viability, and the design of a fully funded pilot project. The feasibility study, including the design of a pilot project, should be implemented within one year of the presentation of this report.

Recommendation 25

The Committee recommends that within one year of the presentation of this Report, the Departments of Canadian Heritage and Industry Canada jointly develop and establish objectives and criteria for federal support to Canada's new media sector.

Recommendation 26

The Committee recommends that:

- 26.1 The Canadian Broadcasting Corporation receive continuing, stable funding so that it remains a public, non-profit corporation for the common good.
- 26.2 CBC Radio receive sufficient levels of stable, sustained funding so that it need not resort to corporate sponsorships, commercial or non-commercial advertising.
- 26.3 CBC Television receive sufficient levels of stable, sustained funding so that advertising can be reduced to minimal levels.

Recommendation 27

The Committee recommends that the Department of Canadian Heritage increase funding to support more cross-Canada tours and exhibitions.

Recommendation 28

The Committee recommends that the federal government adopt the approach proposed by the Sectoral Advisory Group on International Trade (SAGIT) through which Canada would call on other countries to develop a new international cultural instrument that would acknowledge the importance of cultural diversity and address cultural policies designed to promote and protect that diversity.

Recommendation 29

The Committee recommends that the initiative taken by the Minister of Canadian Heritage to ensure continued diversity in cultural expression internationally be placed at the centre of the federal government's foreign policy and international trade agenda.

Recommendation 30

The Committee recommends that the Department of Canadian Heritage form an advisory group composed of individuals experienced in creation, cultural policy and the marketing and distribution of cultural materials, to advise the minister on issues affecting culture. This group should be modeled on the SAGIT approach used by the Department of Foreign Affairs and International Trade, and Industry Canada.

Recommendation 31

The Committee recommends that the Department of Canadian Heritage take immediate action to obtain additional resources and to establish a fund dedicated to the preservation of items of national significance that are in danger of being lost through deterioration. The Department of Canadian Heritage should present a progress report to this Committee within two years of the presentation of this report.

Recommendation 32

The Committee recommends that the Government of Canada re-establish a capital fund over three consecutive fiscal years, starting in 2001-2002, or sooner if possible, for essential maintenance to Canada's deteriorating cultural facilities.

Recommendation 33

The Committee recommends that the Government of Canada establish a long-term financial strategy to deal with Canada's deteriorating cultural facilities.

Recommendation 34

The Committee recommends that the Department of Canadian Heritage, in consultation with Canada's research agencies, examine the broadening of the criteria for research funding eligibility to ensure research conducted by Canada's heritage institutions is supported, where appropriate.

Recommendation 35

The Committee recommends that the Department of Canadian Heritage work jointly with key federal heritage institutions and appropriate federal departments to ensure that community-based heritage institutions continue to be an access point for information about programs, services and initiatives of relevance to Canadians offered by federal heritage institutions.

Recommendation 36

The Committee recommends that a Canadian archival information network be created that is modeled after the Canadian Heritage Information Network.

Recommendation 37

The Committee recommends that the Department of Canadian Heritage ensure the collection of statistics on cultural activity be of the same quality and timeliness as those now available for other sectors of the Canadian economy.

Recommendation 38

The Committee recommends that the Canadian Arts Consumer Profile of the arts and heritage sector (conducted in 1991-92) be updated and expanded.

Recommendation 39

The Committee recommends that the Department of Canadian Heritage, in consultation with appropriate federal departments, investigate the feasibility of developing incentives that provide volunteers with tax relief for legitimate expenses associated with their volunteer activities in the cultural sector.

Recommendation 40

The Committee recommends that federal government programs and services ensure access to cultural materials and activities for children.

Recommendation 41

The Committee recommends that the Minister of Canadian Heritage request the Canada Council for the Arts review its policies and programs to ensure that they recognize, support and encourage cultural activity in the lives of children.

Recommendation 42

The Committee recommends that the Department of Canadian Heritage, in consultation with the Department of Finance and the Department of Revenue, develop amendments to legislation to further encourage donations to the cultural sector.

Recommendation 43

The Committee recommends that within two years of presenting this report, the Department of Canadian Heritage:

- 43.1 Sponsor an information sharing initiative on fund-raising, partnership development and public awareness; and
- 43.2 Develop workshops to share that information with Canada's cultural institutions, taking full advantage of the latest technology.

APPENDIX 1

The Canadian Heritage Portfolio

The Canadian Heritage Portfolio includes:

- **The Department of Canadian Heritage**, responsible for arts policy, broadcasting policy, Canadian identity, cultural industries, heritage, multiculturalism, national parks and national historic sites, official languages and sport; as well as the Canadian Conservation Institute, the Canadian Heritage Information Network, the Cultural Property Export Review Board, and the Historic Sites and Monuments Board of Canada.
- **Seven Departmental Agencies:** The Canada Information Office, the Canadian Radio-television and Telecommunications Commission (an independent regulatory agency), the National Archives of Canada, the National Battlefields Commission, the National Film Board of Canada, the National Library of Canada, and Status of Women Canada.
- **Ten Crown Corporations:** The Canada Council for the Arts, The Canadian Broadcasting Corporation, the Canadian Film Development Corporation (Telefilm Canada), the Canadian Museum of Civilization, the Canadian Museum of Nature, the Canadian Race Relations Foundation, the National Gallery of Canada, the National Arts Centre, the National Capital Commission, and the National Museum of Science and Technology.
- **The Public Service Commission** also reports to Parliament through the Minister of Canadian Heritage.

APPENDIX 2

Selected Statistics

Government Expenditures

Table A-1
Federal, provincial and municipal governments expenditures on culture¹
(1992-1997)
(\$ millions)

	1992-93	1993-94	1994-95	1995-96	1996-97
Federal	2,883	2,832	2,876	2,923	2,776
Provincial/Territorial	1,964	1,929	1,868	1,790	1,730
Municipal ²	1,363	1,413	1,427	1,420	1,443
All levels — current dollars ³	5,875	5,823	5,854	5,825	5,660

¹ The Daily, Statistics Canada, 24 September 1998.

² Municipal spending is on a calendar year basis

³ These totals exclude inter-governmental transfers and thus cannot be derived by adding the three figures above.

Creation

Table A-2
Selected indicators for the culture labour force, 1993⁴

Selected occupation	Male	Female	Average Age	% Age > 45	% Level of education > high school	Average total income ⁵	Average culture income ⁶
	%	%	Years	%	%	\$	\$
Artists	54	46	43	35	82	25,400	20,300
Painters, sculptors and related artists	42	58	45	41	88	14,100	7,800
Craftspeople	30	70	47	52	76	15,500	12,300
Designers	45	55	38	19	84	28,500	26,800
Directors, producers and choreographers	64	36	42	32	86	37,800	35,800
Musicians and other music occupations	64	36	42	31	80	20,300	13,700
Dancers	23	77	33	—	57	16,300	14,400
Actors and other performers	66	34	40	27	71	31,600	29,300
Writers	51	49	48	51	88	23,500	15,300
Other writing occupations	42	58	42	34	87	29,600	23,400
Other Jobs Within the Culture Sector	47	53	41	35	73	34,600	31,300

⁴ An Overview of the Cultural Sector in Canada. Statistics Canada — Cat. no. 87-211-XPB, P. 17.

⁵ Average total income refers to the weighted mean income of individuals reporting income from all sources (including royalties, investment income, unemployment insurance etc) for 1993, net of expenses from cultural work.

⁶ Average cultural income refers to the weighted mean of income of individuals reporting income from cultural work in 1993, net of expenses from cultural work.

Table A-3
Cultural labour force changes between 1991 and 1996⁷

Selected occupation	1991	1996	% change
Writers	15,290	18,585	22
Producers, directors, choreographers and related occupations	12,820	15,900	24
Conductors, composers and arrangers	1,915	2,090	9
Musicians and singers	25,105	29,265	17
Dancers	3,835	5,730	49
Actors	4,550	6,815	50
Painters, sculptors and other visual artists	11,320	13,300	17
Artisans and other craftpersons	20,790	18,685	-10
Total, selected occupations	95,625	110,370	15
Total, Canadian labour force	14,220,235	14,317,545	0.68

⁷ Focus on Culture, Summer 1998. Statistics Canada — Cat. no. 87-2004-XPB.

Training

Table A-4
Education and training⁸ activities, 1993⁹
(thousands¹⁰ of activities)¹¹

	Total activities	Career or Job-related	Personal interest	Programs ¹²	Courses ¹³	Male	Female
All education/training activities	10,856	7,478	3,379	2,860	7,997	5,085	5,772
All culture-related activities	2,060	541	1,518	286	1,774	677	1,382
Field of study	810	160	649	112	698	170	640
Fine and Performing Arts	487	58	430	39	449	108	379
Commercial, Promotional and Graphic Arts	51	25	26	q	31	27	q
Creative and Design Arts	208	30	179	q	183	q	185
Other Applied Arts	64	48	q	28	36	q	52
Communications and Media Studies	57	41	q	q	45	26	31
Language Arts and Literature	409	169	240	76	332	135	274
Lang arts/Lit/Creative writing	242	81	161	61	182	73	169

⁸ The Adult Education and Training Survey, conducted in January 1994, asked a sample of individuals aged 17 years and older to identify any education and training activities taken throughout 1993.

⁹ Values that have been replaced by a 'q' have a coefficient of variation greater than 25% and are not considered to be reliable estimates.

¹⁰ Note: Totals may not add due to rounding.

¹¹ An Overview of the Cultural Sector in Canada. Statistics Canada — Cat. no. 87-211-XPB, P. 19.

¹² 'Programs' lead to high school or post-secondary certification and may include a number of courses.

¹³ 'Courses' are taken individually and are typically of shorter duration.

Production and Distribution

Table A-5
Recording Industry Data¹⁴
(1989-1996)¹⁵

	1989-90	1990-91	1991-92	1992-93	1994-94	1995-96
Reporting companies	187	181	215	187	210	254
Canadian	173	167	201	172	196	239
Foreign	14	14	14	15	14	15
Canadian content/artists (% sales)	8.0	10.5	10.0	11.3	12.6	14.5
Revenue from the sales of recordings (\$millions)	454.3	508.7	579.7	633.5	738.0	875.1

¹⁴ Canada Year Book, 1999. P. 280.

¹⁵ Data for 1994-1995 are not available.

Table A-6
Film, video and audio-visual production¹⁶
(1994-95)

	Total
Number of producers	706
Number of productions	13,991
Revenues (\$ millions)	1,109.8
Profit margin (% of total revenue)	5.8

¹⁶ An Overview of the Cultural Sector in Canada. Statistics Canada — Cat. no. 87-211-XPB, P. 59.

Table A-7
Film and Video Distribution and Wholesaling¹⁷
(1990-95)^{18 19}

	1990-91	1991-92	1992-93	1993-94	1995-96
Film and video distribution only	108	117	115	120	135
Employment	2,023	1,973	1,862	1,923	2,227
Primary market (\$ millions)	1,183.8	1,230.7	1,229.1	1,336.1	1,503.5
Expenses (\$ millions)	1,065.1	1,084.3	1,091.4	1,126.4	1,297.8
Profit Margin ²⁰	10.0	11.9	11.2	15.7	13.7

¹⁷ Canada Year Book, 1999. P. 283.

¹⁸ From April 1 to March 31.

¹⁹ Data for 1994-1995 are not available.

²⁰ Profit margin is defined as total revenue less total expenses (profit or loss) shown as % of total revenues.

Table A-8
Performing Arts²¹
(1993-97)²²

	Theatre			Dance		
	1993-94	1994-95	1996-97	1993-94	1994-95	1996-97
Number of companies	285	293	342	65	71	91
Total performances	31,081	30,235	32,021	2,079	2,157	3,028
Total revenue (\$millions)	180.9	183.4	200.8	52.5	55.9	56.8
Total expenditures	182.3	183.8	197.5	51.4	55.4	58.1
Surplus (deficit)	(1.4)	(0.4)	3.8	1.2	0.5	(1.3)
Volunteers (number)	12,003	12,451	12,557	1,687	3,295	2,599
	Opera			Music		
	1993-94	1994-95	1996-97	1993-94	1994-95	1996-97
Number of companies	13	18	24	108	111	145
Total performances	697	905	870	4,121	4,034	4,364
Total revenue (\$millions)	38.1	40.5	44.1	111.7	114.3	117.0
Total expenditures	39.4	40.3	45.2	111.3	115.4	118.6
Surplus (deficit)	(1.3)	0.1	(1.1)	1.5	1.1	(1.6)
Volunteers (number)	1,967	1,126	2,010	7,349.0	9,702	11,602

²¹ Canada Year Book, 1999. P. 286.

²² 1996-1997 data source, The Daily, Statistics Canada, 4 March 1999.

Table A-9
Books and Periodicals^{23 24}
(1990-95)²⁵

	1990-91	1991-92	1992-93	1993-94	1994-95
Books					
Total sales by English-language firms ²⁶	995,193	981,261	979,780	978,016	1,093,832
Total sales by French-language firms	256,950	264,121	277,572	287,620	306,475
Periodicals					
Number of reporting publishers	1,099	1,055	1,047	1,000	1,083
Number of reported periodicals	1,501	1,440	1,400	1,331	1,404
Total circulation per issue	39,457	39,050	37,108	36,396	38,816
Revenues (\$ thousands)	866,032	838,374	852,041	795,419	866,860
Expenses	847,645	819,108	806,098	750,237	800,031
Profit before taxes as % of total rev.	2.1	2.3	5.4	5.7	7.7

²³ Book sales refer to the sales of all titles produced for sale through any of the print, micro format, computer software or audiovisual formats.

²⁴ Canada Year Book, 1999. P. 287, 291.

²⁵ From April 1 to March 31.

²⁶ Includes firms for "other languages."

Table A-10
Selected indicators for the book publishing industry^{27 28}
(1990-95)

	1990-91	1991-92	1992-93	1993-94	1994-95
Publishers	323	322	323	316	326
Exclusive agents	48	47	41	39	40
New Titles published ²⁹	8,291	9,503	9,843	10,555	11,096
Titles reprinted	6,458	6,085	6,781	7,074	7,477
Total revenue (\$ millions)	1,521	1,525	1,600	1,678	1,852
Export sales	41	48	72	116	125
Net/profit loss before taxes (% total revenue)	6.2	3.6	4.1	5.3	6.7
Percentage of firms with a loss (%)	40.2	39.6	41.8	35.2	28.7

²⁷ Canada's Culture, Heritage and Identity: A Statistical Perspective. Statistics Canada. Cat. No. 87-211-XPB. P. 88.

²⁸ Includes English and French language publishers.

²⁹ Includes the activities of book publishers only.

Table A-11
Selected indicators for Canadian-controlled book publishers³⁰
(1990-91; 1994-95)

	1990-91		1994-95	
	Number	Share of total industry (%)	Number	Share of total industry (%)
New titles published ³¹	6,581	79.4	9,117	82.2
Titles reprinted	4,646	71.9	5,996	80.2
Full-time employees	4,358	59.4	4,452	65.4
Total revenue (\$ thousands)	898,962	59.1	1,199,367	64.8

³⁰ Canada's Culture, Heritage and Identity: A Statistical Perspective. Statistics Canada. Cat. No. 87-211-XPB. P. 90.

³¹ Includes the activities of book publishers only.

Table A-12
Selected indicators for Canadian authors³²
(1990-91; 1994-95)

	1991-92		1994-95	
	Number	Share of total industry (%)	Number	Share of total industry (%)
New titles published ³³	5,970	72.0	7,878	71.0
Titles reprinted	5,877	91.0	6,326	83.4
Total revenue (\$ thousands) ³⁴	643,843	44.0	731,068	41.6

³² Canada's Culture, Heritage and Identity: A Statistical Perspective. Statistics Canada. Cat. No. 87-211-XPB. P. 90.

³³ Includes the activities of book publishers only.

³⁴ Does not include other related revenue.

Conservation

Table A-13
Heritage Institutions³⁵
(1989-1996)³⁶

	1989-90	1990-91	1991-92	1992-93	1994-94	1995-96
All heritage institutions (excluding nature parks)	2,125	2,116	2,098	2,120	2,122	2,390
Employment ³⁷	23,474	23,827	23,969	24,229	24,127	23,173
Attendance (thousands)	57,202	57,120	54,464	54,328	54,929	54,482
Revenues (\$ thousands) ³⁸	940,924	959,218	1,014,671	991,264	986,056	1,095,103
Expenditures (\$ thousands)	907,194	953,788	1,004,405	970,408	969,338	1,103,446

³⁵ Canada Year Book, 1999, P. 293.

³⁶ Data for 1994-1995 are not available.

³⁷ Full-time and part-time

³⁸ Includes operating and capital expenditures and/or revenues.

Consumption

Table A-14
Percentage Distribution of Current Family Expenditures (FAMAX), 1986 and 1992^{39 40}

	1986	1992	Change 92/86 (%)
Recreation and culture	7.26	7.41	2.0
Food	17.46	15.72	-10.0
Shelter	19.78	22.39	13.2
Household operation and furnishings	7.91	7.21	-8.9
Transportation	16.22	15.59	-3.9
Communication	1.69	1.87	10.2
Clothing	7.72	6.14	-20.4
Education	0.88	1.02	15.6
Health and personal care	4.62	4.73	2.3
Security	5.45	6.33	16.0
Gifts	3.93	4.05	2.9
Tobacco and alcohol	3.93	3.90	-0.8
Total	100.00	100.00	

³⁹ The Health and Vitality of the Culture Sector in British Columbia. Statistics Canada, Culture Statistics Program, Research and Communications Section. June 1997 P. 171.

⁴⁰ Although data from 1996 are available, they cannot be compared with 1992 for trend analysis due to alterations in the classification of household spending categories used by Statistics Canada. For 1996 data, see The Daily, Statistics Canada, 12 February 1998.

APPENDIX 3

Cultural Policy Support (April 1997)

Canadian culture is a mirror which reflects the lives, histories and identities of Canadians. Because of the importance of culture in nation building, trade, employment and tourism, governments have created a series of measures which have tried, with varying success, to nurture, promote and protect Canadian culture. These measures broadly include the creation of public services and institutions such as the CBC, direct funding, financial or investment incentives, levies, Canadian ownership rules, Canadian content requirements, legislated rights and international trade and production agreements. This Appendix consists of four tables which outline the main federal support measures initiated for culture. The tables provide an inventory of existing measures and a comparative summary of the different policy approaches across the cultural field.

List of Abbreviations

DCH	- Department of Canadian Heritage
DFAIT	- Department of Foreign Affairs and International Trade
FTA	- Free Trade Agreement
GATT	- General Agreement on Tariffs and Trade
HRDC	- Human Resources Development Canada
IC	- Industry Canada
ICRP	- International Cultural Relations Program
MAP	- Museums Assistance Program
MCP	- Movable Cultural Property Program
NA	- National Archives of Canada
NAC	- National Arts Centre
NAFTA	- North American Free Trade Agreement
NCC	- National Capital Commission
NFB	- National Film Board
NGC	- National Gallery of Canada
NLC	- National Library of Canada
NMST	- National Museum of Science and Technology

STANDING COMMITTEE ON CANADIAN HERITAGE

PAP	- Publications Assistance Program
SPI	- Sectoral Partnership Initiative
SRC	- Société Radio-Canada
SRDP	- Sound Recording Development Program
TAD	- Technology and Applications Development
TBS	- Treasury Board Secretariat
WTO	- World Trade Organization

The following tables use the abbreviations listed below.

BDC	- Business Development Bank of Canada
BPIDP	- Book Publishing Industry Development Program
CANARIE	- Canadian Network for the Advancement of Research, Industry and Education
CBC	- Canadian Broadcast Corporation
CC	- Canada Council for the Arts
CCPERB	- Canadian Cultural Property Export Review Board
CCI	- Canadian Conservation Institute
CFVCO	- Canadian Film and Video Certification Office
CHIN	- Canadian Heritage Information Network
CHRC	- Cultural Human Resources Council
CIDF	- Cultural Industries Development Fund
CIP	- Cultural Initiatives Program
CMC	- Canadian Museum of Civilization
CMN	- Canadian Museum of Nature
CRTC	- Canadian Radio-television and Telecommunications Commission
CTCPF	- Canada Television and Cable Production Fund

• fonds d'assistance au Conseil des arts établi par le Parlement en 1957

TABLE 1
Support Measures for the Arts

SUPPORT MEASURES	PERFORMING ARTS	VISUAL ARTS	LITERARY ARTS
PUBLIC INFRASTRUCTURE	<ul style="list-style-type: none"> • National Arts Centre 		
DIRECT FUNDING	<ul style="list-style-type: none"> • parliamentary appropriation to the NAC • parliamentary appropriation to the Canada Council for the Arts Endowment Fund for the Canada Council established by Parliament in 1957 • grants to support the work of professional Canadian artists and organisations in the performing arts (CC) • contribution to Canadian Conference of the Arts (DCH) • federal contribution, in partnership with provincial & municipal governments & private sector, to help arts organisations eliminate operating deficits and create working capital (DCH — Arts Stabilization Projects) • federal contribution to festivals and special events, capital projects (construction, equipment purchases), management and market development (DCH — CIP) • contribution to Canadian Native Arts Foundation (DCH-Contribution Agreement) • contributions to National Ballet School, National Theatre School and National Circus School (DCH) • federal contribution to cultural infrastructure projects in the provinces (DCH) • grants to promote & develop international markets for Canadian performing arts (DFAIT — ICRP) • federal seed funding for CHRC to plan, promote & support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • parliamentary appropriation to the Canada Council for the Arts • Endowment Fund for the Canada Council established by Parliament in 1957 • grants to support the work of professional Canadian artists and organisations in the visual and media arts (CC) • contribution to Canadian Conference of the Arts (DCH) • federal contribution, in partnership with provincial & municipal governments & private sector, to help arts organisations eliminate operating deficits and create working capital (DCH — Arts Stabilization Projects) • federal contribution to festivals and special events, capital projects (construction, equipment purchases), management and market development (DCH — CIP) • contribution to Canadian Native Arts Foundation (DCH-Contribution Agreement) • federal contribution to cultural infrastructure projects in the provinces (DCH) • grants to promote & develop international markets for Canadian visual & media arts (DFAIT — ICRP) • federal seed funding for CHRC to plan, promote & support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • parliamentary appropriation to the Canada Council for the Arts • Endowment Fund for the Canada Council established by Parliament in 1957 • grants to support the work of professional Canadian artists and organisations in the literary arts (CC) • contribution to Canadian Conference of the Arts (DCH) • federal contribution, in partnership with provincial & municipal governments & private sector, to help arts organisations eliminate operating deficits and create working capital (DCH — Arts Stabilization Projects) • contribution to Canadian Native Arts Foundation (DCH-Contribution Agreement) • federal contribution to cultural infrastructure projects in the provinces (DCH) • grants to promote & develop international markets for Canadian literature (DFAIT — ICRP) • payments to Canadian authors for public use of their works held in Canadian libraries (DCH — Public Lending Right Commission) • federal seed funding for CHRC to plan, promote & support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI)

SUPPORT MEASURES	PERFORMING ARTS	VISUAL ARTS	LITERARY ARTS
FINANCIAL INCENTIVES Tax Investment Independent funds	<ul style="list-style-type: none"> • donations to registered national arts service organisations eligible for charitable-type tax credit / deduction (<i>Income Tax Act</i> s. 149.1(6.4) and Reg. 8700) • salaried musicians can deduct capital cost allowance, expenses incurred to acquire and maintain their instruments and certain other expenses incurred in earning income as a musician (<i>Income Tax Act</i> s. 8(1)(p) & (q)) • changes to charitable tax credit system, introduced in recent federal budgets (e.g., 1996 & 1997), to foster charitable giving (Department of Finance) • authority to receive private donations & bequests (<i>Canada Council Act</i> s.18) 	<ul style="list-style-type: none"> • donations to registered national arts service organisations eligible for charitable-type tax credit / deduction (<i>Income Tax Act</i> s. 149.1(6.4) and Reg. 8700) • tax credit for fair market value of artwork to artists who donate works from their inventory to designated institutions (<i>Income Tax Act</i> s. 118.1) • salaried artists can deduct certain expenses incurred in earning their income from artistic activities (<i>Income Tax Act</i> s. 8(1)(q)) • changes to charitable tax credit system, introduced in recent federal budgets (e.g., 1996 & 1997), to foster charitable giving (Department of Finance) • authority to receive private donations & bequests (<i>Canada Council Act</i> s.18) 	<ul style="list-style-type: none"> • donations to registered national arts service organisations eligible for charitable-type tax credit / deduction (<i>Income Tax Act</i> s. 149.1(6.4) and Reg. 8700) • salaried writers can deduct certain expenses incurred in earning their income from artistic activities (<i>Income Tax Act</i> s. 8(1)(q)) • changes to charitable tax credit system, introduced in recent federal budgets (e.g., 1996 & 1997), to foster charitable giving (Department of Finance) • authority to receive private donations & bequests (<i>Canada Council Act</i> s.18)
LEVIES			
CANADIAN OWNERSHIP RULES			
CANADIAN CONTENT REQUIREMENTS			
LEGISLATED RIGHTS / PROTECTIONS Copyright Professional rights	<ul style="list-style-type: none"> • exclusive right of performers to tape or broadcast their live performances in a WTO country (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>) 	<ul style="list-style-type: none"> • exclusive right of artists to reproduce, broadcast, perform or exhibit their works in public (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>) 	<ul style="list-style-type: none"> • exclusive rights of authors to reproduce, broadcast and perform their works in public (<i>Copyright Act</i>) • protection against unauthorised importation of literary materials (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>)
INTERNATIONAL AGREEMENTS	<ul style="list-style-type: none"> • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i> 	<ul style="list-style-type: none"> • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i> 	<ul style="list-style-type: none"> • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i>

SUPPORT MEASURES	PERFORMING ARTS	VISUAL ARTS	LITERARY ARTS
PUBLIC SERVICES		<ul style="list-style-type: none"> • rental of contemporary Canadian art to the private sector, government and public institutions (CC — Art Bank) 	
POLICY UNDER DEVELOPMENT	<ul style="list-style-type: none"> • plan to establish special Fund for Future Generations whereby former grant recipients, now established in their careers, could make donations eligible for tax credit (CC) • adherence to Rome Convention (Bill C-32 amending <i>Copyright Act</i>) • exclusive right of performers to rent sound recordings and selected reproduction rights (Bill C-32 amending <i>Copyright Act</i>) • royalty payments to performers for public performance and broadcasting of their performances on sound recordings (Bill C-32 amending <i>Copyright Act</i>) • royalty payments to performers for private copying of sound recordings (Bill C-32 amending <i>Copyright Act</i>) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 	<ul style="list-style-type: none"> • plan to establish special Fund for Future Generations whereby former grant recipients, now established in their careers, could make donations eligible for tax credit (CC) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 	<ul style="list-style-type: none"> • plan to establish special Fund for Future Generations whereby former grant recipients, now established in their careers, could make donations eligible for tax credit (CC) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS)

TABLE 2
Support Measures for Heritage Preservation

SUPPORT MEASURES	MUSEUMS AND GALLERIES	HISTORIC SITES AND BUILDINGS	LIBRARIES AND ARCHIVES
PUBLIC INFRASTRUCTURE	<ul style="list-style-type: none"> • National Gallery • Museum of Civilization • Museum of Nature • Museum of Science & Technology 	<ul style="list-style-type: none"> • various historic sites and buildings owned by the Government of Canada 	<ul style="list-style-type: none"> • National Library of Canada • National Archives of Canada
DIRECT FUNDING	<ul style="list-style-type: none"> • parliamentary appropriation to four national museums corporations (NGC, CMC, CMN, NMST) • funding of Canadian Conservation Institute to promote the care and preservation of heritage collections by providing conservation services, training and research (DCH) • federal funding for non-federal Canadian museums and related institutions to support collections, public access to collections and services, organizational and human resources development and Aboriginal museum development (DCH — MAP) • federal contribution to Canadian Museum Association (DCH) • grants and loans to Canadian institutions to help purchase cultural property either available for repatriation or denied an export permit (parliamentary appropriation or moneys from Canadian Heritage Preservation Endowment Account — <i>Cultural Property Export and Import Act</i>, ss. 35 & 36) • federal seed funding for CHRC to plan, promote & support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • federal government administers 131 out of 786 designated national historic sites across Canada (including historic canals) and contributes, through cost-sharing agreements, to the administration of an additional 60 sites (<i>Historic Sites and Monuments Act</i>; DCH — Parks Canada Program) • federal government's allocation of resources to the protection of Crown-owned, designated federal heritage buildings such as the Parliament Buildings (DCH & TBS — Policy on Federal Heritage Buildings) • federal contributions for renovating heritage buildings (DCH — CIP) • NCC allocation of resources to the conservation and improvement of heritage sites and buildings owned by the Commission (<i>National Capital Act</i>) • one-time federal grant to establish the Heritage Canada Foundation endowment fund (1973) 	<ul style="list-style-type: none"> • parliamentary appropriation to the National Library of Canada • parliamentary appropriation to the National Archives of Canada • grants and loans to Canadian institutions to help purchase cultural property either available for repatriation or denied an export permit (parliamentary appropriation or moneys from Canadian Heritage Preservation Endowment Account — <i>Cultural Property Export and Import Act</i>, ss. 35 & 36) • federal seed funding for CHRC to plan, promote & support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI)

SUPPORT MEASURES	MUSEUMS AND GALLERIES	HISTORIC SITES AND BUILDINGS	LIBRARIES AND ARCHIVES
FINANCIAL INCENTIVES Tax Investment Independent funds	<ul style="list-style-type: none"> • tax credits for private individuals or deductions for corporations who donate cultural objects, e.g., works of art, to public institutions (<i>Income Tax Act</i> ss. 118.1 & 110.1(1)(c) — CCPERB) • taxpayer's capital gain on disposition of property exempted from taxation where it is certified cultural property donated or sold to a designated public institution (<i>Income Tax Act</i> s. 39(1)(a)(i.1) — CCPERB) • authority of NGC, CMC, CMN and NMST to acquire property by gift or bequest (<i>Museums Act</i>) 	<ul style="list-style-type: none"> • gifts to Heritage Canada, as a registered charity, considered to be a gift to the Crown for income tax purposes (Minister of Revenue) 	<ul style="list-style-type: none"> • tax credits for private individuals or deduction for corporations who donate cultural objects, e.g., archival and book collections, to public institutions (<i>Income Tax Act</i> ss. 118.1 & 110.1(1)(c) — CCPERB) • taxpayer's capital gain on disposition of property exempted from taxation where it is certified cultural property donated or sold to a designated public institution (<i>Income Tax Act</i> s. 39(1)(a)(i.1) — CCPERB)
LEVIES			
CANADIAN OWNERSHIP RULES			
CANADIAN CONTENT REQUIREMENTS			
LEGISLATED RIGHTS / PROTECTIONS Copyright Professional rights	<ul style="list-style-type: none"> • permit required to export cultural property on Export Control List, e.g., art, books, photographs, sound recordings (<i>Cultural Property Export and Import Act</i> — CCPERB) 	<ul style="list-style-type: none"> • federally regulated railway companies owning designated heritage railway stations need authorisation to dispose of the station or alter its heritage features (<i>Heritage Railway Stations Protection Act</i>) • federal incorporation of Heritage Canada Foundation, under <i>Canada Corporations Act</i> as a quasi non-governmental organization / national trust, to promote and preserve Canada's built heritage • UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage 	<ul style="list-style-type: none"> • comprehensive collection of Canada's published heritage ensured by legal requirement that Canadian publishers deposit copies of new Canadian publications at the National Library (<i>National Library Act</i>) • permit required to export cultural property on Export Control List, e.g., art, books, photographs, sound recordings (<i>Cultural Property Export and Import Act</i> — CCPERB) • UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property
INTERNATIONAL AGREEMENTS	<ul style="list-style-type: none"> • UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property 		

SUPPORT MEASURES	MUSEUMS AND GALLERIES	HISTORIC SITES AND BUILDINGS	LIBRARIES AND ARCHIVES
PUBLIC SERVICES	<ul style="list-style-type: none"> researching, collecting, preserving, interpreting and presenting natural history (CMN), human history (CMC), art history (NGC) and the products and processes of science and technology (NMST) from a Canadian perspective on-line access via Internet to heritage reference services and objects in collections of Canadian museums (DCH — CHIN) museum outreach, e.g., by developing CD-ROM and Photo-CD products (CMC) 	<ul style="list-style-type: none"> protecting and presenting national historic sites under the administration of Parks Canada (DCH) conserving, improving and presenting heritage sites and buildings in the national capital region (NCC) 	<ul style="list-style-type: none"> collecting and preserving Canada's published heritage (NLC) facilitating Canadians' access to national and world-wide networks of information resources, e.g., through the AMICUS database (NLC — Access AMICUS service) exposing Canadians to their published heritage, e.g., by presenting literary and musical events and producing Canadian electronic information resources for the World Wide Web, e.g., The Glen Gould Archive (NLC) acquiring and preserving private and public records of national significance (NA) facilitating public access to National Archives collections, e.g., by creating access to collections over the Internet and publishing databases describing specific holdings on CD-ROM (NA)
POLICY UNDER DEVELOPMENT	<ul style="list-style-type: none"> developing policies for digital conversion of federally-held cultural and scientific collections, e.g., collections of the national museums (DCH & IC — Federal Task Force on Digitization) drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 		<ul style="list-style-type: none"> developing policies for digital conversion of federally-held cultural and scientific collections, e.g., collections of the National Library and Archives (DCH & IC — Federal Task Force on Digitization) drafting guidelines for Government of Canada training activities for the cultural sector (TBS)

TABLE 3
Support Measures for Film, Video, Sound Recordings and Publishing

SUPPORT MEASURES	FILM AND VIDEO	SOUND RECORDINGS	PUBLISHING (Books, periodicals, CD-ROM & multimedia)
PUBLIC INFRASTRUCTURE	<ul style="list-style-type: none"> • NFB production facilities 		<ul style="list-style-type: none"> • Canadian Cultural Centre in Paris, Centre for New Media (DFAIT)
DIRECT FUNDING	<ul style="list-style-type: none"> • federal contribution to Telefilm Canada film production, development, distribution and marketing funds (Memoranda of Understanding between Telefilm and DCH) • federal contribution to NFB film production programs • grants to support international market development for Canadian films and videos (DFAIT — ICRP) • federal contribution under the terms and conditions of federal/provincial agreements to support regional cultural industries development (DCH) • federal contribution to film and video training initiatives (DCH) • federal seed funding for CHRC to plan, promote and support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • federal contribution to Canadian-owned companies for the production, marketing and distribution of Canadian recordings, music videos and music-driven radio programs (DCH — SRDP) • federal funding to support business development in the Canadian sound recording industry (DCH — SRDP) • radio licensees contribution to development of Canadian talent (CRTC Canadian Talent Development Policy) • federal contribution under the terms and conditions of federal/provincial agreements to support regional cultural industries development (DCH) • federal seed funding for CHRC to plan, promote and support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • funding to assist Canadian book publishers with publishing and marketing Canadian titles (DCH — BPIDP) • postal rate subsidy provided to eligible Canadian publications (DCH — PAP, formerly the Postal Subsidy Program, and Memorandum of Agreement between DCH and Canada Post Corporation) • book publishing grants (Canada Council) • grants for the publication of literary and art magazines (Canada Council) • federal & private sector shared-cost funding to stimulate application and product development for the information highway, especially multimedia (CANARIE Inc. — TAD Program) • grants to support international market development for Canadian multimedia products (DFAIT — ICRP) • multimedia production pilot program (Telefilm) • funding to new media productions as part of NFB production programs • federal contribution under the terms and contributions of federal/provincial agreements to support regional cultural industries development (DCH) • federal seed funding for CHRC to plan, promote and support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI)

SUPPORT MEASURES	FILM AND VIDEO	SOUND RECORDINGS	PUBLISHING (Books, periodicals, CD-ROM & multimedia)
FINANCIAL INCENTIVES Tax Investment Independent funds	<ul style="list-style-type: none"> • refundable tax credit for eligible films and videos produced and owned by qualified Canadian corporations (<i>Income Tax Act</i> s. 125.4 and <i>Income Tax Regulations</i> s. 1106) • flexible loans to film and video production companies for working capital and expansion projects (DCH & BDC — CIDF) • donations to registered national arts service organisations eligible for charitable-type tax credit/deduction (<i>Income Tax Act</i> s. 149.1(6.4) and Reg. 8700) 	<ul style="list-style-type: none"> • loans and loan guarantees to support production and marketing in the Canadian sound recording industry (DCH — SRDP) • flexible loans to sound recording companies for working capital and expansion projects (DCH & BDC — CIDF) • Canadian music video channels required to support production of Canadian music videos (CRTC condition of licence) • donations to registered national arts service organisations eligible for charitable-type tax credit/deduction (<i>Income Tax Act</i> s. 149.1(6.4) and Reg. 8700) 	<ul style="list-style-type: none"> • limitation on expenses for advertising to Canadians using non-Canadian newspaper or periodical (<i>Income Tax Acts</i>. 19) • flexible loans to book, magazine and music publishing companies and to multimedia and CD-ROM production companies for working capital and expansion projects (DCH & BDC — CIDF)
LEVIES			<ul style="list-style-type: none"> • 80% excise tax on split-run editions of foreign magazines printed in Canada (<i>Excise Tax Act</i>, ss. 35 — 41)
CANADIAN OWNERSHIP RULES	<ul style="list-style-type: none"> • review of foreign investments to acquire control of Canadian film or video businesses (<i>Investment Canada Act</i>, s. 15 and Foreign Investment Guidelines for the Canadian Film Distribution Sector) • Canadian content requirement to receive certification for income tax purposes (CFVCO) 	<ul style="list-style-type: none"> • review of foreign investments to acquire control of Canadian sound recording businesses (<i>Investment Canada Act</i>, s. 15; no guidelines for this industry) 	<ul style="list-style-type: none"> • review of foreign investments to acquire control of Canadian publishing businesses (<i>Investment Canada Act</i>, s. 15 and Foreign Investment Guidelines for the Book Trade)
CANADIAN CONTENT REQUIREMENTS	<ul style="list-style-type: none"> • minimum Canadian content requirement to receive film production support (CTCPF) • Canadian content requirement to receive Telefilm support 	<ul style="list-style-type: none"> • Canadian content requirements for SRDP assistance 	
LEGISLATED RIGHTS / PROTECTIONS Copyright Professional rights	<ul style="list-style-type: none"> • exclusive rights to public performance, broadcasting, reproduction and other uses (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>) 	<ul style="list-style-type: none"> • exclusive rights of songwriters, composers and music publishers as copyright owners to public performance, broadcasting, reproduction and other uses (<i>Copyright Act</i>) • exclusive rights of record producers to reproduce their recordings (<i>Copyright Act</i>) • exclusive right of record producers to rent sound recordings (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>) 	<ul style="list-style-type: none"> • Customs tariff prohibiting the physical importation of split-run editions of foreign periodicals (<i>Customs Tariff</i>, s. 114, Schedule VII, Code 9958) • exclusive rights of authors and publishers as copyright owners to reproduce and to publicly perform their works (<i>Copyright Act</i>) • protection against unauthorised importation of books and other literary materials (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>)

SUPPORT MEASURES	FILM AND VIDEO	SOUND RECORDINGS	PUBLISHING (Books, periodicals, CD-ROM & multimedia)
INTERNATIONAL AGREEMENTS	<ul style="list-style-type: none"> • cultural exemption applies to production, distribution, sale or exhibition of film or video recordings (FTA, NAFTA & GATT) • agreements between Canada and more than 30 foreign countries for the co-production of films and television projects (DCH and Telefilm) • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i> 	<ul style="list-style-type: none"> • cultural exemption applies to production, distribution, sale or exhibition of audio or video music recordings (FTA, NAFTA & GATT) • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i> 	<ul style="list-style-type: none"> • cultural exemption applies to publication, distribution or sale of books, magazines, periodicals or newspapers and music in print or machine readable form (FTA, NAFTA & GATT) • international agreements on the development of multimedia material (e.g., Canada-France protocol) • the <i>Berne Convention</i> and <i>Universal Copyright Convention</i>
PUBLIC SERVICES	<ul style="list-style-type: none"> • making NFB collection more accessible, e.g., by loans and rentals of NFB films from libraries and educational institutions and access over the Internet (CinéRoute films-on-demand pilot project) 		
POLICY UNDER DEVELOPMENT	<ul style="list-style-type: none"> • develop policies for digital conversion of federally-held cultural and scientific collections, e.g., collections of the NFB (DCH and IC — Federal Task Force on Digitization) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 	<ul style="list-style-type: none"> • royalty payments to performers and producers of sound recordings for public performance and broadcasting of their sound recordings (Bill C-32 amending <i>Copyright Act</i>) • royalty payments to performers, songwriters, composers and record producers for private copying of sound recordings (Bill C-32 amending <i>Copyright Act</i>) • exclusive right of composers and performers to rent sound recordings (Bill C-32 amending <i>Copyright Act</i>) • adherence to Rome Convention (Bill C-32 amending <i>Copyright Act</i>) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 	<ul style="list-style-type: none"> • proposed Multimedia Assistance Fund (Telefilm) • Ministers of Industry and Canadian Heritage to identify new ways to facilitate access to capital by Canadian multimedia producers in 1997 (commitment made in <i>Building the Information Society</i>) • development of a comprehensive strategy for Canadian cultural content on the information highway, including measures to support the production and promotion of content that reflects our linguistic duality (commitment made in <i>Building the Information Society</i>) • Ministers of Industry, Canadian Heritage, Foreign Affairs and International Trade to develop and implement an export development strategy for Canadian content products (commitment made in <i>Building the Information Society</i>) • enforcement of exclusive book distribution rights in Canada (Bill C-32 amending <i>Copyright Act</i>) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS)

TABLE 4
Support Measures for Broadcasting and Distribution

SUPPORT MEASURES	BROADCASTING (radio and television)	DISTRIBUTION (cable, DTH satellite & information highway)
PUBLIC INFRASTRUCTURE	<ul style="list-style-type: none"> • CBC production and transmission facilities 	
DIRECT FUNDING	<ul style="list-style-type: none"> • parliamentary appropriation to CBC • federal contribution to TV5 (DCH) • government-industry support for television program production (CTCPF — Licence Fee Program) • federal contribution to aboriginal radio and television program production in Northern Canada (DCH — Northern Native Broadcast Access Program) • grants to support international market development for Canadian television programs (DFAIT-ICRP) • federal seed funding for CHRC to plan, promote and support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI) 	<ul style="list-style-type: none"> • federal contribution to Television Northern Canada (TVNC) satellite distribution system (DCH — Northern Distribution Program) • federal contribution to CANARIE Inc. (public-private sector) initiative to develop Canada's information highway infrastructure • federal seed funding for CHRC to plan, promote and support a systemic approach to training cultural workers, including the self-employed (HRDC — SPI)
FINANCIAL INCENTIVES Tax Investment Independent funds	<ul style="list-style-type: none"> • federal investment support for film production (CTCPF — Equity Investment Program) • limitation on expenses for advertising to Canadians using foreign broadcasters (<i>Income Tax Act</i> s. 19.1) • all telecommunications carriers that meet the Canadian ownership and control requirements will be eligible to apply for broadcasting licences (federal government's Convergence Policy Statement, 1996) 	<ul style="list-style-type: none"> • local/Canadian signal substitution with distant/foreign signal required of cable and DTH distributors (Cable Television Regulations & DTH conditions of licence) • percentage of all distribution undertakings revenues to be contributed to independent Canadian program production fund (CRTC conditions of licence and federal government's Convergence Policy Statement, 1996) • pay-TV movie channels required to spend portion of total revenues on Canadian programming (CRTC conditions of licence)
LEVIES		
CANADIAN OWNERSHIP RULES	<ul style="list-style-type: none"> • 80% Canadian ownership and control requirement for all broadcast licensees and 66.6% for holding companies (<i>Broadcasting Act's</i> Broadcasting Policy for Canada & Direction to CRTC — Ineligibility of Non- Canadians) 	<ul style="list-style-type: none"> • 80% Canadian ownership and control requirement for all broadcast licensees and 66.6% for holding companies (<i>Broadcasting Act's</i> Broadcasting Policy for Canada & Direction to CRTC — Ineligibility of Non- Canadians)
CANADIAN CONTENT REQUIREMENTS CANADA	<ul style="list-style-type: none"> • minimum Canadian content rules for conventional broadcasters (<i>Broadcasting Act's</i> Broadcasting Policy for Canada; CRTC Radio Regulations and Radio Policies; Television Broadcasting Regulations) • broadcaster-specific commitments for Canadian programming (CRTC conditions of licence) • minimum Canadian content requirement for productions made for television (CTCPF) 	<ul style="list-style-type: none"> • preponderance and priority carriage of Canadian television channels (services) by distribution undertakings (<i>Broadcasting Act's</i> Broadcasting Policy for Canada, Cable Television Regulations, CRTC conditions of licence for DTH satellite distribution undertakings and federal government's Convergence Policy Statement, 1996) • rules for linking non-Canadian television services with Canadian pay television and/or specialty services in discretionary packages (CRTC Public Notice on Distribution and Linkage rules for cable licensees & DTH satellite distribution undertakings conditions of licence) • Canadian content requirements for Pay-TV, specialty and pay-per-view (conditions of licence)

SUPPORT MEASURES	BROADCASTING (radio and television)	DISTRIBUTION (cable, DTH satellite & information highway)
LEGISLATED RIGHTS / PROTECTIONS Copyright Professional rights	<ul style="list-style-type: none"> • payment of royalties to broadcasters as program producers for the long distance retransmission of their programs (<i>Copyright Act</i>) • right of independent creative contractors to bargain collectively the terms and conditions of scale agreements (<i>Status of the Artist Act</i>) 	<ul style="list-style-type: none"> • sanctions for receiving unauthorised DTH satellite signals (<i>Radiocommunication Act</i>)
INTERNATIONAL AGREEMENTS	<ul style="list-style-type: none"> • cultural exemption applies to radio and television broadcasting (FTA, NAFTA and GATT) • agreements between Canada and more than 30 foreign countries for the co-production of films and television projects (DCH and Telefilm) 	<ul style="list-style-type: none"> • cultural exemption applies to cable and satellite programming undertakings (FTA, NAFTA and GATT) • greater competition in telecommunications services, fostering development of information highway (telecommunications agreements)
PUBLIC SERVICES	<ul style="list-style-type: none"> • public broadcasting (CBC/SRC) • alternative broadcasting (e.g., CRTC Policies for Community and Campus Radio) 	<ul style="list-style-type: none"> • duty to provide cable community channel (Cable Television Regulations) • availability of some CBC/SRC radio/stereo programs on the Internet • federal funding for rural and remote communities to help establish sites for public access to the Internet (Industry Canada — Community Access Program)
POLICY UNDER DEVELOPMENT	<ul style="list-style-type: none"> • copyright in a communications signal (Bill C-32 amending <i>Copyright Act</i>) • adherence to Rome Convention (Bill C-32 amending <i>Copyright Act</i>) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) 	<ul style="list-style-type: none"> • CRTC regulations for distribution undertakings, coming into effect early 1998 (CRTC Policy on a New Regulatory Framework for Broadcasting Distribution Undertakings) • drafting guidelines for Government of Canada training activities for the cultural sector (TBS) • development of a comprehensive strategy for Canadian cultural content on the information highway, including mechanisms to support French-language content (commitment made in <i>Building the Information Society</i>)

APPENDIX 4

Witnesses

Association and Individuals	Meeting	Date
Individuals		
Bernard Ostry, Former Deputy Minister of the Ministries of Industry, Trade, Communications, Citizenship and Culture and Former Chairman and CEO of TV Ontario	12	Tuesday, December 2, 1997
Rohahes Iain Phillips Elder Mohawk, Kahnawake	91	Thursday, April 22, 1999
Florian Sauvageau, Professor, « Faculté de lettres », Laval University	12	Tuesday, December 2, 1997
Ivan Bernier, Professor, Faculty of Law, Laval University	15	Wednesday, February 4, 1998
John Gray, Writer and Composer	17	Thursday, February 12, 1998
Karim Karim, Professor, School of Journalism and Communications and Director, Pearson-Shoyama Institute, Carleton University	94	Tuesday, May 4, 1999
Michèle Martin, Professor, School of Journalism and Communications, Carleton University	16	Tuesday, February 10, 1998
Terry Cheney, Consultant	16	Tuesday, February 10, 1998
Wanda Noel, Consultant, Barrister and Solicitor	17	Thursday, February 12, 1998
Wesley Crichlow, Lecturer, Ontario Institute for Studies in Education, University of Toronto	94	Tuesday, May 4, 1999
Business for the Arts		
Sarah J.E. Iley, President and CEO	48	Tuesday, October 27, 1998
	49	Thursday, October 29, 1998
Canada Council of the Arts		
Shirley Thomson, Director	43	Thursday, June 11, 1998
François Colbert, Former Vice-Chairman and Special Advisor		
Joanne Morrow, Director, Arts Division		
Canadian Association of Broadcasters		
Michael McCabe, President and CEO	42	Tuesday, June 9, 1998

Association and Individuals	Meeting	Date
Duff Roman, President of the Board		
Jill Birch, Vice-President, Radio		
Michel Tremblay, Executive Vice-President		
Canadian Broadcasting Corporation	27	Thursday, April 2, 1998
Perrin Beatty, President and CEO		
James McCoubrey, Executive Vice-President and Chief Operating Officer		
Louise Tremblay, Senior Vice-President, Resources		
Canadian Conference of the Arts		
Keith Kelly, National Director	14	Tuesday, December 9, 1997
	15	Wednesday, February 4, 1998
	19	Tuesday, February 24, 1998
Gary Neil, Consultant	19	Tuesday, February 24, 1998
Paul Spurgeon, Associate	15	Wednesday, February 4, 1998
Canadian Museum of Civilization Corporation	33	Tuesday, May 5, 1998
Adrienne Clarkson, Chairwoman		
Canadian Museum of Nature	33	Tuesday, May 5, 1998
Joanne DiCosimo, President and CEO		
Frank Ling, Chairman of the Board of Trustees		
Canadian Radio-Television and Telecommunications Commission (CRTC)		
Françoise Bertrand, Chairperson	30	Thursday, April 23, 1998
	40	Tuesday, June 2, 1998
Susan Baldwin, Executive Director, Broadcasting	30	Thursday, April 23, 1998
	40	Tuesday, June 2, 1998
Jean-Pierre Blais, Senior Legal Counsel	30	Thursday, April 23, 1998
	40	Tuesday, June 2, 1998
Wayne Charman	30	Thursday, April 23, 1998

Association and Individuals	Meeting	Date
Canadian Radio-Television and Telecommunications Commission (CRTC) (Cont'd)		
Anne-Marie Desroches, Manager, French Language Broadcasting, Broadcast Planning	30	Thursday, April 23, 1998
	40	Tuesday, June 2, 1998
Laura Talbot-Allan, Secretary General and Chief Operating Officer	30	Thursday, April 23, 1998
Centre for Research-Action on Race Relations	94	Tuesday, May 4, 1999
Fo Niemi, Executive Director		
Jean Brown-Trickey, Social Worker		
“Centre international pour le développement de l’infomoute en français (CIFIF)”	17	Thursday, February 12, 1998
Jocelyn Nadeau, CEO		
Department of Canadian Heritage	13	Thursday, December 4, 1997
Bill Peters, Assistant Deputy Minister, Arts and Heritage		
Michael Wernick, Assistant Deputy Minister, Strategic Management		
Department of Foreign Affairs and International Trade	10	Wednesday, November 26, 1997
John Gero, Director General, Trade Policy Bureau II		
Department of Industry Canada	11	Thursday, November 27, 1997
Jamie Hum, Director, New Media and Entertainment		
Keith Parsonage, Acting Director General, Information and Communications Technologies		
Sylvain de Tonnancour, Economist, New Media and Entertainment		
Government of Nunavut	91	Thursday, April 22, 1999
Peter Ernerk, Deputy Minister, Culture, Language, Elders, Youth		

Association and Individuals	Meeting	Date
Heritage Canada Foundation	48	Tuesday, October 27, 1998
Douglas Franklin, Director, Government and Public Relations	48	Tuesday, October 27, 1998
	49	Thursday, October 29, 1998
Brian Anthony, Executive Director	48	Tuesday, October 27, 1998
National Archives of Canada	41	Thursday, June 4, 1998
Françoise Houle, Director General, Client Services and Communications Branch		
Lee McDonald, Acting National Archivist		
National Arts Centre	43	Thursday, June 11, 1998
Jean Thérèse Riley, Chair, Board of Trustees		
John Crompton, Director and CEO		
Brian Macdonald, Senior Artistic Advisor		
Jean-Claude Marcus, Artistic Advisor, French Theatre		
National Film Board	47	Thursday, October 22, 1998
Sandra Macdonald, Chairperson and Government Film Commissioner		
Barbara Janes, Director General		
Lynette Doré, Director, Corporate Affairs		
National Gallery of Canada	33	Tuesday, May 5, 1998
Pierre Thériault, Director		
National Library of Canada	41	Thursday, June 4, 1998
Tom Delsey, Director General, Corporate Policy and Communications		
Marianne Scott, National Librarian		
National Museum of Science and Technology	33	Tuesday, May 5, 1998
Christopher J. Terry, Director General, National Museum of Aviation		
Telefilm Canada	24	Tuesday, March 24, 1998
Robert Dinan, Chairman of the Board of Directors		
François Macerola, Executive Director		

Round Tables

ROUND TABLES IN EDMONTON	Meeting	Date
ARTS, HERITAGE AND MUSEUMS:	75	Wednesday, February 24, 1999
<i>PARTICIPANTS</i>		
Alberta Ukrainian Commemorative Society Peter Savaryn, President		
“Association canadienne-française de l’Alberta” Louisette Villeneuve, President		
Calgary Opera Association Bob McPhee, General Manager and CEO		
Catalyst Theatre Heather Redfern, General Manager		
Edmonton Art Gallery Vincent Varga, Executive Director		
Edmonton Arts Council John Mahon, Executive Director		
Edmonton Opera Robert R. Janes, President and CEO Elizabeth Whitlock, General Manager		
Latitude 53 Society of Artists Todd Janes, Executive Director		
Museums Alberta Adriana A. Davies, Executive Director		
Individual Rose Marie Sackela		
<i>AUDIENCE PARTICIPANTS</i>		
Edmonton Symphony Joan Greabeief, Director of Finance and Planning		
National Black Coalition of Canada Michael Broodhagen		

ROUND TABLES IN EDMONTON	Meeting	Date
<i>CULTURAL INDUSTRIES, FILM, NEW TECHNOLOGIES:</i>	77	Wednesday, February 24, 1999
<i>PARTICIPANTS</i>		
A-Channel Edmonton (CKEM)		
Joanne Levy, Executive Director		
Alberta Motion Picture Industries Association		
Dale Phillips, President		
Doug Lord, Member, Board of Directors		
Book Publishers Association of Alberta		
Glen Rollans, Past President		
Film and Video Art Society		
Helen Folkmann		
National Screen Institute-Canada		
Cheryl Ashton, Executive Director		
Northwest Research and Consulting		
David Balcon		
Individual		
Garth Pritchard		

ROUND TABLES IN HALIFAX	Meeting	Date
HERITAGE:	71	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
Cole Harbour Heritage Farm Museum Trina Whitehurst		
“Conseil culturel acadien de la Nouvelle-Écosse” Yvon Aucoin, Coordinator Martine Jacquot, President		
Council of Nova Scotia Archives Anita Price, President		
Cultural Federation of Nova Scotia Al Chaddock, Member		
Federation of Nova Scotian Heritage Susan Charles, Executive Director		
Multicultural Association of Nova Scotia Barbara Campbell, Executive Director		
Nova Scotia Provincial Library Mariam Pape		
Pier 21 Society Allison Bishop, General Manager		
<i>AUDIENCE PARTICIPANTS</i>		
Africville Geneology Society Irvine Carvery, President		
“Fédération acadienne de la Nouvelle-Écosse” Jim Aucoin, Director General		
CULTURAL INDUSTRIES:	72	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
Atlantic Filmmakers Cooperative Walter Forsyth, Arts Coordinator		
ATV Mike Elgie, Vice-President and General Manager Johanna C. Montgomery, Head of Independent Production, Atlantic Canada “CTV”		

ROUND TABLES IN HALIFAX	Meeting	Date
<i>CULTURAL INDUSTRIES: (Cont'd)</i>	72	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
CCA for Nova Scotia James MacSwain, Board Member		
Centre for Art Tapes Catherine Phoenix, Director of Operations		
Flashfire Productions Ann Verrall		
Formac Publishing Company Limited James Lorimer		
Nova Scotia Arts Council Russell Kelley, Executive Director		
Nova Scotia Film Development Corporation Ann MacKenzie, Acting Chief Executive Officer		
Writers' Guild of Canada Bruce McKenna, Writer		
<i>AUDIENCE PARTICIPANTS</i>		
Nova Scotia Cultural Network Andrew David Terris, Executive Director		
Geomarine Associates Ltd. Allan Ruffman, President		
Individual Al Chaddock		
<i>ARTS:</i>	74	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
Art Gallery of Nova Scotia Bernard Riordon, Director and Chief Executive Officer		
Canadian Symphony Musicians Robert McCosh, First Vice-President		
Dalhousie Art Gallery Mern O'Brien, Director		

ROUND TABLES IN HALIFAX	Meeting	Date
ARTS: (Cont'd)	74	Tuesday, February 23, 1999
Eastern Front Theatre Company Gay Hauser, General Manager		
Friends of Canadian Broadcasting Al Chaddock, Member		
Mermaid Theatre of Nova Scotia Sara Lee Lewis, Managing Director		
Mt. St. Vincent Art Gallery Ingrid Jenkner, Director		
Nova Scotia College of Art and Design Jessica Kerrin, Director of Development and Communications		
Nova Scotia Cultural Network Andrew Terris, Executive Director		
NS Designer Crafts Council Susan Hanrahan, Executive Director		
AUDIENCE PARTICIPANTS		
East Coast Art Productions Bill Forbes		
Individuals		
Mike Laleune		
Alan Andrews		
Geoff McBride		
Jane Condon		
Jan Marontate, Professor, Department of Sociology and Anthropology		

ROUND TABLE IN MONCTON	Meeting	Date
CULTURE:	76	Wednesday, February 24, 1999
<i>PARTICIPANTS</i>		
“Association acadienne des artistes professionnel(le)s du Nouveau-Brunswick”		
Jeanne Farrah, Director General		
“Association des radios communautaires du Nouveau-Brunswick”		
René Légère, President		
Association Museums New Brunswick		
Jeanne Mance Cormier, President		
CJMO-FM Atlantic Stereo Ltd		
J. Pat Donelan, General Manager		
Community Museums Association of Prince Edward Island		
Barry King, Executive Director		
Confederation Centre of the Arts		
Curtis Barlow, Executive Director and CEO		
“Conseil provincial des sociétés culturelles”		
Raymonde Boulay-LeBlanc, Executive Director		
Cultural Human Resources Council		
Jean-Philippe Tabet, Executive Director		
Kings Landing Historical Settlement		
Darrel N. Butler, Chief Curator		
New Brunswick Arts Board		
Richard Hornsby, Member of the Board		
New Brunswick Labour Task Force Development Board		
Peter Thomas, Chair		
Prince Edward Island Museum and Heritage Foundation		
Christopher Severance, Executive Director		

ROUND TABLE IN MONCTON	Meeting	Date
<i>CULTURE: (Cont'd)</i>	76	Wednesday, February 24, 1999
<i>AUDIENCE PARTICIPANTS</i>		
New Brunswick Arts Board		
Charlotte Glencross, Program Officer		
Individual		
Kathlenne Machellan		
“Association des acadiens et acadiennes”		
Ghislaine Foulène, President		
Contie Culturel Aberdeen		
Paulette Thériault, Director		

ROUND TABLES IN MONTREAL	Meeting	Date
<i>CULTURAL INDUSTRIES:</i>	78	Thursday, February 25, 1999
<i>PARTICIPANTS</i>		
“Association québécoise de l’industrie du disque, du spectacle et de la vidéo (ADISQ)”		
Robert Pilon, Vice-President, Public Affairs		
“Grands ballets canadiens”		
Alain Dancyger, Executive Director		
“Équipe Spectra”		
André Ménard, First Vice-President and Art Director		
Just for Laughs Festival		
Andy Nulman, CEO		
Gilbert Rozon, President and Founder		
“Regroupement des événements majeurs internationaux (REMI)”		
Pierre-Marc Johnson, President		
“Société des auteurs-compositeurs du Québec”		
Pierre Bertrand, President		
Francine Bertrand Venne		
“Société des auteurs, chercheurs, documentalistes et compositeurs (SARDeC)”		
Yves Légaré, Director General		
Society of Composers, Authors and Music Publishers of Canada		
Gilles Valiquette, President		
France Lafleur, Director, Québec Division		
As Individuals		
Audrey E. Bean		
Judith Mermelstein		
<i>FILM PARTICIPANTS</i>		
“Association des producteurs de films et de télévision du Québec (APFTQ)”	79	Thursday, February 25, 1999
Louise Baillargeon, President and General Director		
Mylène Alder, Director, Legal Affairs and Labour Relations		

ROUND TABLES IN MONTREAL	Meeting	Date
ROUND TABLE FILM: (Cont'd)	79	Thursday, February 25, 1999
Canadian Association of Film Distributors and Exporters Richard J. Paradis, President		
CJAD 800 am — Mix 96 Variety, Standard Broadcasting Company Rob Braide		
Geordie Productions Zakia Demaghelatrous, Director General		
Independent Film and Video Alliance Peter Sandmark, National Coordinator		
Literacy Partners of Quebec Judy Brandeis, Executive Director		
Scott and Aronoff — Translation and Editorial Services Howard Scott		
“Société des arts technologiques (SAT)” Monique Savoie, Director General		
TVA Group Inc Chantal Fortier, Adviser to development		
“Union des écrivaines et écrivains québécois” Denise Boucher, President		
<i>AUDIENCE PARTICIPANTS</i>		
Individual Roberta Anne Capelovitch, Student, Public Relations Cultural Studies		
HERITAGE:	81	Thursday, February 25 1999
<i>PARTICIPANTS</i>		
Canadian Centre for Architecture Nancy Dunton, Chief, Programming, Universities and Professional		
“Conseil des métiers d’art du Québec” Yvan Gauthier, Director		

ROUND TABLES IN MONTREAL	Meeting	Date
HERITAGE: (Cont'd) “Conseil québécois du patrimoine vivant” Gilles Garand, President Folklore Canada International Guy Landry, Director General Heritage Montreal Foundation Dinu Bumbaru, Programs Director ICOM-Canada Johanne Landry, President McCord Museum Victoria Dickenson Saidye Bronfman Centre of Arts David Liss, Director and Curator “Société des directeurs des musées montréalais” Francine Lelièvre, President “Société des musées québécois” Hélène Pagé, President Michel Perron, General Director	81	Thursday, February 25 1999
<i>AUDIENCE PARTICIPANTS</i>		
Individual Roberta Anne Capelovitch, Student, Public Relations Cultural Studies, McGill University		
ARTS: <i>PARTICIPANTS</i> “Association des galeries d’art contemporain” Éric Devlin, Vice-President and Director “Conseil du théâtre québécois” Alain Fournier, President “Conseil régional de développement de l’île de Montréal” Richard Bonneau, Director, “Métropole et culture” André Gamache, General Director	83	Thursday, February 25, 1999

ROUND TABLES IN MONTREAL	Meeting	Date
<i>ARTS: (Cont'd)</i>	83	Thursday, February 25, 1999
McGill University, Faculty of Music Richard Lawton, Dean, Faculty of Music		
Montreal Fringe Festival Patrick Goddard, General Manager		
Montreal Urban Community Arts Council Jacques Cleary, Director General and Secretary		
“Opéra de Montréal” Élise Côté, Financial Director		
“Regroupement des artistes en arts visuels du Québec” Danielle April, President		
Young Concert Artists Series Sandra Wilson		
Individual Anna Fuerstenberg		

ROUND TABLES IN OTTAWA	Meeting	Date
ARTS:	20	Tuesday, March 10, 1998
<i>PARTICIPANTS</i>		
Canadian Opera Company Richard Bradshaw, General Director		
Canadian Stage Company Martin Bragg, Managing Director and Producer		
National Ballet of Canada Valerie Wilder, Executive Director		
Individuals Eddy Bayens, Musician Myrna Kostash, Author Carol Shields, Author Jean-Michel Sivry, Visual Artist		
HERITAGE:	20	Tuesday, March 10, 1998
<i>PARTICIPANTS</i>		
Art Gallery of Nova Scotia Bernard Riordon, Director		
Caribbean Cultural Workshop Clyde McNeil, Director		
City of Montreal Diane Charland, Director, Document and Archives and President, Canadian Council of Archives		
“Corporation du musée régional de Rimouski” François Lachapelle, Director General		
Glenbow Museum, Art Gallery, Library, Archives Robert R. Janes, President and CEO		
“Musée acadien de l’Université de Moncton” Jeanne Mance Cormier, Conservator		
Nova Scotia Museum Candace Stevenson, Executive Director		
Royal British Columbia Museum Bill Barkley, CEO		

ROUND TABLES IN OTTAWA	Meeting	Date
PUBLISHING:	21	Tuesday, March 10, 1998
<i>PARTICIPANTS</i>		
Chapters Inc. Larry Stevenson, President and Chief Executive Officer		
Douglas and McIntyre Ltd. Scott McIntyre, President and Publisher		
“Édition Hurtubise HMH Ltée” Hervé Foulon, President		
Frog Hollow Books Mary Jo Anderson, Owner		
General Publishing Co. Ltd. Jack E. Stoddart, Chairman and Publisher		
“Québecor DIL Multimédia” Micheline L’Espérance-Labelle, Shareholder		
Voyageur Publishing Sean Fordyce, Publisher		
Individual Sylvia Fraser, Author		
FILM AND VIDEO:	22	Wednesday, March 11, 1998
<i>PARTICIPANTS</i>		
Alliance Communications Ted East, Vice-President, Productions and Acquisitions		
Cinar Films Marie-Josée Corbeil, Vice-President and General Counsel		
Department of Canadian Heritage Honourable Sheila Copps, Minister of Canadian Heritage		
River Production Company Inc. David Latchman, President		
Tapestry Films Ltd. Keith Ross Leckie, Scriptwriter		

ROUND TABLES IN OTTAWA	Meeting	Date
FILM AND VIDEO: (Cont'd)	22	Wednesday, March 11, 1998
Individuals		
Honourable Michel Dupuy, Former Minister of Canadian Heritage		
Jefferson Lewis, Scriptwriter		
BROADCASTING:	23	Thursday, March 12, 1998
PARTICIPANTS		
Baton Broadcasting Corporation		
Bruce Cowie, Executive Vice-President, Chief Operating Officer		
Canadian Broadcasting Corporation		
Perrin Beatty, President and CEO		
CanWest Global Communications Corp		
Kevin Shea, President and CEO		
“Réseaux Premier Choix Inc”		
Pierre Roy, President and CEO		
Shaw Communications Inc		
Ken Stein, Senior Vice-President, Corporate and Regulatory Affairs		
Television Northern Canada		
Abraham Tagalik, Chair		
SOUND RECORDING:	23	Thursday, March 12, 1998
PARTICIPANTS		
Anthem Records		
Pegi Cecconi, Vice-President		
“Association du disque et de l’industrie du spectacle et vidéo québécois (ADISQ)”		
Robert Pilon, Vice-President, Public Affairs		
Attic Records Limited		
Alexander Mair, President		
Canadian Broadcasting Corporation		
Perrin Beatty, President and CEO		
“empreintes DIGITALes”		
Jean-François Denis		

ROUND TABLES IN OTTAWA	Meeting	Date
<i>SOUND RECORDING: (Cont'd)</i>	23	Thursday, March 12, 1998
Marquis Records Earl Rosen, Owner/President		
Sam the Record Man Jason Sniderman, Vice-President		
Shaw Communications Inc Ken Stein, Senior Vice-President, Corporate and Regulatory Affairs		
Stony Plain Records Holger Petersen, President		
Sunrise Records Malcolm H. Perlman, President		

ROUND TABLE IN SASKATOON	Meeting	Date
CULTURE:	73	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
Canadian Artists Representation (CARFAC—Saskatchewan) Patrick Close, Executive Director		
Canadian Conference of the Arts Jack Walton		
Diefenbaker Canada Centre—Native Law Centre R.H. Shepard		
MacKenzie Art Gallery Kate Davis, Director		
Mendel Art Gallery and Civic Conservatory Gilles Hébert, Director		
Museums Association of Saskatchewan Lee Boyko, Executive Director		
Saskatchewan Arts Alliance Terry Fenton, President		
Saskatchewan Communications Network Bruce Steele, Broadcast Project Coordinator		
Saskatchewan Publishers Group Bert Wolfe, President		
<i>AUDIENCE PARTICIPANTS</i>		
Saskatoon Symphony Catherine McKeehan, General Manager		
Metis Nation of Saskatchewan Robert G. Doulette		
CARFAC Heather Cline, Chair		
Saskculture Inc. Ann Ripling Brown, President		

ROUND TABLE IN ST JOHN'S	Meeting	Date
CULTURE:	69	Monday, February 22, 1999
<i>PARTICIPANTS</i>		
Alliance of Cultural Industries Bruce Porter, President		
Art Gallery of Newfoundland and Labrador Patricia Grattan, Director		
Atlantic Association of Broadcasters Hilary Montbourquette, President		
Canadian Council of Archives Carman V. Carroll, Coordinator, CAIN Initiative Larry Dohey		
Music Industry Association of Newfoundland and Labrador Denis Parker, Executive Director		
Newfoundland and Labrador Arts Council Randy Follett, Executive Director		
Newfoundland and Labrador Crafts Development Association Anne Manuel, Executive Director		
Newfoundland Broadcasting Company Keith Soper, Sales Manager		
Newfoundland Museum, Department of Tourism, Culture and Recreation Penny Houlden, Chief Curator		
NewTel Group of Companies Harry Connors, Director, Corporate Communications		
Provincial Archives of Newfoundland and Labrador Shelley M. Smith, Provincial Archivist		
The Newfoundland Herald Karen Dawe, Managing Editor		
Individual Mary Pratt		

ROUND TABLE IN ST JOHN'S	Meeting	Date
<i>CULTURE: (Cont'd)</i>	69	Monday, February 22, 1999
<i>AUDIENCE PARTICIPANTS</i>		
Individuals		
George Chalker		
Paul Bowridge		
CBC		
Ron Crocker, Regional Director		
Radio and Television		

ROUND TABLE IN THUNDER BAY	Meeting	Date
CULTURE:	68	Monday, February 22, 1999
<i>PARTICIPANTS</i>		
Arts and Heritage Alliance of Thunder Bay Clint Kuschak, President		
Arts and Heritage Thunder Bay Dusty Miller, Chair		
Community Recreation Division Victoriaville Civic Centre Maureen Brophy		
Definitely Superior Art Gallery Catherine Kozyra, Member, Board of Directors		
Magnus Theatre Company Northwest Incorporated Robert Douthwright, Comptroller		
Northwestern Ontario Sports Hall of Fame and Museum Diane Imrie, Executive Director		
Thunder Bay Art Gallery Sharon Godwin, Executive Director		
Thunder Bay Community Auditorium Inc Clint Kuschak, General Manager		
Thunder Bay Museum Dorette Carter, Executive Director		
Thunder Bay Symphony Orchestra Michael Comuzzi, President of the Board Lise Vaugeois		
Individual Heather Esdon		
<i>AUDIENCE PARTICIPANTS</i>		
Ministry of Economic Development Trade and Tourism, Government of Ontario Tanya Wheeler		
“Association des francophones du Nord-Ouest de l’Ontario Denise Cullegan		

ROUND TABLES IN TORONTO	Meeting	Date
CULTURAL INDUSTRIES:	84	Friday, February 26, 1999
<i>PARTICIPANTS</i>		
Alliance for Children and Television Kealy Wilkinson, National Director		
Association of Canadian Publishers Jack Stoddart, President Michael Harrison, Council Member		
Canadian Film and Television Production Association Robin Cass Elizabeth McDonald, President		
CFNY-FM New Rock 102 H.E. (Hal) Blackadar, General Manager		
Charmyon and Co — Cultural Community Project Management Bette E. Stock, President		
CHUM Television Peter Miller, Vice-President, Business and Regulatory Affairs		
Community Folk Art Council of Metropolitan Toronto Ineke de Klerk-Limberty, Executive Director		
CTV Inc Bev Oda, Senior Vice-President		
Cultural Careers Council of Ontario Mark Jamison, Executive Director		
Directors Guild of Canada Pamela Brand, National Executive Director		
Speciality and Premium Television Association Gerald (Jay) Kerr-Wilson, Director		
Writers' Union of Canada Penny Dickens, Executive Director Christopher Moore, Member		
Individual Bill Templeman		

ROUND TABLES IN TORONTO	Meeting	Date
ARTS AND HERITAGE:	85	Friday, February 26, 1999
<i>PARTICIPANTS</i>		
“Amis Duff-Bâby”		
Evelyn McLean, Member		
Architectural Conservancy of Ontario		
Mary Angela Tucker, President		
Canadian Actor Equity Association		
David Caron, Director, Communications and Special Projects		
Canadian Crafts Federation		
Robert Jekyll, Interim Director		
Chinese Canadian National Centre		
Jonas Ma, National Executive Director		
Cahoots Theatre Projects		
Hamal Docter, General Manager		
Dominion Institute		
Rudyard Griffiths, Executive Director		
Ontario Museum Association		
Marilynn Havelka, President		
Playwrights Union of Canada		
Paul Ledoux		
Professional Art Dealers Association of Canada Inc		
Fela Grunwald		
Professional Association of Canadian Theatres		
Pat Bradley, Executive Director		
Professional Opera Companies of Canada		
Claire Hopkinson, Chair		
Theatre Ontario		
Jane Gardner, Executive Director		
Windsor Architectural Conservation Advisory Committee (WACAC)		
Nancy Morand, Heritage planner		
Windsor Art Gallery		
Nataley Nagy, Director		

ROUND TABLES IN TORONTO	Meeting	Date
<i>ARTS AND HERITAGE: (Cont'd)</i>	85	Friday, February 26, 1999
Windsor Chapter of Ontario Archaeological Society Rosemarie Denunzio, President		
<i>AUDIENCE PARTICIPANTS</i>		
Canadian Musis Centre John C. Reid, Prairie Regional Director		
“Centre de musique canadienne du Québec” Mireille Gagné, Regional Director		
Professional Opera Companies of Canada Micheline McKay, Director, Government Relations		
Professional Art Dealers of Canada Tanya Babalow, Executive Director.		

ROUND TABLES IN VANCOUVER	Meeting	Date
HERITAGE AND MUSEUM:	80	Thursday, February 25, 1999
<i>PARTICIPANTS</i>		
Art Gallery of Greater Victoria Nicholas Tuele, Director		
Burnaby Arts Council Nancy Gobis, President Rose Farinar, First Vice-President		
Canadian Craft Museum James Wegg, Executive Director		
Canadian War Museum Stuart T. McDonald		
Coastal Jazz and Blues Society Robert Kerr, Executive Director		
“Conseil culturel et artistique francophone de la Colombie-Britannique” Isabelle Longnuss, Director General		
Dance Theatre Mirna Zagar, Executive Director		
Royal British Columbia Museum Brent Cooke		
“Théâtre la Seizième” Craig Holzschuh, General Manager		
Vancouver Cultural Alliance Lori Baxter, Executive Director		
Individual Chris Tyrell		
<i>AUDIENCE PARTICIPANTS</i>		
National Council of CARFAC Mia Weinberg		
Fitch Cady Pictures Cooperation Fitch Cady		
Vancouver Co-op Radio Justice McGail		

ROUND TABLES IN VANCOUVER	Meeting	Date
<i>CULTURAL INDUSTRIES, FILM, NEW TECHNOLOGY:</i>	82	Thursday, February 25, 1999
<i>PARTICIPANTS</i>		
British Columbia Arts Council—Provincial		
Merill Gordon		
British Columbia Film		
Rob Egan, President and CEO		
Burnaby Parks Recreation and Cultural Services and Greater Vancouver Regional Cultural Plan Steering Committee		
Denis Nokony, Assistant Director, Cultural Services		
City of Vancouver		
Burke Taylor, Director		
CTV Inc.		
Jon Festinger, Executive Vice-President		
Japanese Canadian National Museum and Archives Society		
Frank Kamiya		
Vancouver Fringe Festival		
Karen Planden, Executive Director		
Individual		
Norman Armour, Artistic Producer		
<i>AUDIENCE PARTICIPANTS</i>		
Book Publishers of British Columbia		
Margaret Reynolds		

ROUND TABLE IN WINNIPEG	Meeting	Date
CULTURE:	70	Tuesday, February 23, 1999
<i>PARTICIPANTS</i>		
Arts and Heritage Solutions Trudy Schroeder, Arts Consultant		
Association of Canadian Archivists Shelley Sweeney, President		
Association of Manitoba Book Publishers David Carr, Director		
Canada's Royal Winnipeg Ballet Bob Sochasky, Director		
CanWest Global Communications Corp Bruce Leslie		
"Cercle Molière" Paul Léveillé		
Manitoba Arts Council Pat Sanders, Writing and Publishing		
Manitoba Cultural Coalition Bruce Duggan, President		
Manitoba Film and Sound Alexa Saborowski, Film Program Administrator		
Manitoba Theatre Centre Zaz Bajon, General Manager Steven Schipper		
Prairie Theatre Exchange Cherry Karpyschin, General Manager Allen MacEnnis, Artistic Director		
Rogers Broadcasting Radio 92 CITI-FM/ KY58-AM Ron Kizney, Vice-President, General Manager		
Winnipeg Arts Advisory Council Billie Stewart		
World Crafts Council — North America Region Marilyn Stothers, President		
Individual Ross Madden		

ROUND TABLE IN WINNIPEG	Meeting	Date
<i>CULTURE: (Cont'd)</i>	70	Tuesday, February 23, 1999
<i>AUDIENCE PARTICIPANTS</i>		
Individual		
Helung Rugge, Visual Artist		

WHITEHORSE

Some Members of the Committee also met with the following groups in Whitehorse on February 26, 1999

“Association Franco-Yukonnaise”

Mario Héroux

Department of Canadian Heritage

Dominique Pilon, agent de programme

MacBride Museum

Evans Tip

Playwright’s Union of Canada

Miche Genest

**Recording Arts Industry Yukon Association
(RAIYA)**

Bob Hamilton

Mark Hoppe

Yukon Arts Branch

Laurel Parry, Arts Consultant

Yukon Arts Centre

Chris Day

Yukon Council of Archives

Lesley Buchan, Member

Yukon Heritage Resources Board

John Ferbey, Member

Joe Johnson, Member

Yukon Historical & Museums Associatio

Marjorie Copps

As individuals:

Yan Herry

36th PARLIAMENT

American Federation of Musicians of the United States and Canada

“Association des francophones du nord-ouest de l’Ontario”

“Association des galeries d’art contemporain”

Association for Manitoba Archives

Association of Canadian Archivists

Association of Canadian Publishers

Association of Manitoba Book Publishers

Business for the Arts

Cahoots Theatre Projects

Canada Council for the Arts

Canadian Actors’ Equity Association

Canadian Artists Working for Artists (CARFAC)

Canadian Association of Broadcasters

Canadian Aviation Historical Society

Canadian Broadcasting Corporation

Canadian Conference of the Arts

Canadian Conference of the Arts for Nova Scotia

Canadian Council for Railway Heritage

Canadian Crafts Federation

Canadian Film and Television Production Association

Canadian Museum of Civilization Corporation

Canadian Opera Company

CanWest Global Communications Corporation

Catalyst Theatre

Centre for Art Tapes

Center for Research — Action on Race Relations

“Centre international pour le développement de l’inforoute en français”
Charmyon and Co. — Cultural and Community Project Management
City of Kelowna
City of Vancouver, Office of Cultural Affairs
Cole Harbour Heritage Farm Museum
Community Folk Art Council of Toronto
Community Museums Association of Prince Edward Island
“Conseil culturel acadien de la Nouvelle-Écosse”
“Conseil québécois du patrimoine vivant”
Council of Canadians with Disabilities
Cultural Careers Council of Ontario
Cultural Human Resources Council
Department of Canadian Heritage
Department of Foreign Affairs and International Trade
Department of Industry Canada
Federation of Nova Scotian Heritage
Flashfire Productions
Folklore Canada International
Formac Publishing Company Limited
Genealogical Institute of the Maritimes
Geomarine Associates Ltd.
Glenbow Museum, Art Gallery, Library, Archives
Government of Nunavut
Heritage Canada Foundation
Heritage Foundation of Newfoundland and Labrador
Heritage Society of British Columbia
Independent Film and Video Alliance
Institute of Contemporary Art and Design Inc. 89
“Les Amis Duff-Bâby”
“Les Réseaux Premier Choix Inc.”
Manitoba Museum of Man and Nature

Montreal Urban Community Arts Council
Museum Association of Newfoundland and Labrador
Museums Alberta
Museums Association of Saskatchewan
National Archives of Canada
National Arts Centre
National Film Board
National Gallery of Canada
National Library of Canada
National Museum of Science and Technology Corporation
Newfoundland and Labrador Crafts Development Association
Newfoundland Historic Trust
**Newfoundland Museum, Department of Tourism, Culture and Recreation, Government of
Newfoundland and Labrador**
NewTel Group of companies
Nova Scotia Department of Education and Culture
Ontario Museum Association
Orchestras Canada
“Orchestre symphonique du Saguenay Lac-Saint-Jean”
Pacific Music Industry Association
Periodical Writers Association of Canada
Playwrights Union of Canada
Prairie Theatre Exchange
Prince Edward Island Crafts Council
Prince Edward Island Museum and Heritage Foundation
Productions Davis Joachim Inc.
Professional Association of Canadian Theatres
Professional Opera Companies of Canada
Society of Composers, Authors and Music Publishers of Canada
Technological Art Society (TAS)
“Société des auteurs, recherchistes, documentalistes et compositeurs (SARDeC)”

“Société des musées québécois”

Stentor Telecom Policy Inc.

Tapestry Films Ltd.

Telefilm Canada

Theatre Ontario

“Union des écrivaines et écrivains québécois”

Windsor Architectural Conservation Advisory Committee (WACAC)

Writers’ Union of Canada

Yukon Heritage Resources Board

As Individuals

Audrey Bean

Eleanor Beattie

Terry Cheney

Emmanuel Claudais

John Gray

Usha Honisch

Judith Mermelstein

Wanda Noel

Bernard Ostry

Godfrey Pasmore

Rohahes Iain Phillips

Budge Wilson

Professor Karim Karim, PhD, School of Journalism and Communications, Carleton University.

35th PARLIAMENT

Advocate Institute (The)
Alberta Museums Association
Alliance for Children and Television
Alliance of Canadian Cinema, Television and Radio Artists (ACTRA)
“Association des producteurs de films et de télévision du Québec”
“Association nationale des éditeurs de livres”
Association of Canadian Map Libraries and Archives
Association of Canadian Orchestra
Association of Canadian Publishers
“Association québécoise de l’industrie du disque, du spectacle et de la vidéo (ADISQ)”
Burlington Museums Board
Canada Council
Canadian Actors’ Equity Association
Canadian Art Museum Directors’ Organization (CAMDO)
Canadian Arts Presenters Association (CAPACOA)
Canadian Association of Broadcasters
Canadian Association of Film Distributors and Exporters (CAFDE)
Canadian Association of Internet Provider (CAIP)
Canadian Booksellers Association
Canadian Broadcasting Corporation
Canadian Business Press
Canadian Cable Television Association
Canadian Children’s Book Centre
Canadian Conference of the Arts
Canadian Council of Archives
Canadian Film and Television Production Association
Canadian Independent Record Production Association (CIRPA)
Canadian Library Association
Canadian Magazine Publishers Association
Canadian Motion Picture Distributors Association

Canadian Museum of Rail Travel
Canadian Museums Association
Canadian Nature Federation
Canadian Publishers' Council
Canadian Recording Industry Association
Canadian Society for the Study of Education
"Cinéma Libre"
City of Surrey — Parks and Recreation Department
City of Vancouver, Office of Cultural Affairs
Council for Business and the Arts in Canada
Cultural Human Resources Council (CHRC)
Department of Canadian Heritage
Department of Education and Culture, Government of Nova Scotia
Directors Guild of Canada (DGE)
"École nationale de cirque"
Heritage Canada Foundation
Highspin Corporation
Independent Film & Video Alliance
Information Technology Association of Canada (ITAC)
International Council of Museums (ICOM)
National Archives of Canada
National Arts Centre
National Federation of Communication Workers (CNTU)
National Library of Canada
NYTEK Publishing
Ontario Arts Council
Periodical Writers Association
Professional Association of Canadian Theatres (PACT)
Professional Opera Companies of Canada
"Société des auteurs, recherchistes, documentalistes et compositeurs (SARDeC)"
Society of Composers, Authors and Music Publishers of Canada (SOCAN)

Songwriters Association of Canada

Specialty and Premium Television Association (SPTV)

“Syndicat des communications de Radio-Canada (FNC-CSN)”

Technology and Transport Museums Sector

Telefilm Canada

“Union des artistes”

“Union des écrivaines et écrivains québécois”

University of Windsor

Writers Guild of Canada

As Individuals

Rhoda & Sydney Abbey

Marisia Campbell

Barbara & Carl Little

D. Paul Schafer

REQUEST FOR GOVERNMENT RESPONSE

Pursuant to Standing Order 109, the Committee requests that the government provide a comprehensive response to this Report.

A copy of the relevant Minutes of Proceedings of the Standing Committee on Canadian Heritage (*Meetings Nos. 10, 11, 12, 13, 14, 15, 16, 17, 19, 20, 21, 22, 23, 24, 27, 30, 32, 33, 40, 41, 42, 43, 45, 46, 47, 48, 49, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 91, 92, 94, 98, 99, 100, 101, 102, 103 and 104, which includes this report*) is tabled.

Respectfully submitted,

Clifford Lincoln, M.P. for Lac-Saint-Louis

Chair

REFORM PARTY MINORITY REPORT ON CANADIAN CULTURE

This long overdue report on Canadian culture by the Standing Committee on Canadian Heritage generally reflects the view of the witnesses. The shortcoming of this report, I believe, is that the Committee took too long to complete the task. I must commend my colleagues on their commitment to completing this task.

The Reform Party supports the freedom of Canadian cultural communities to grow and develop without needless protection and government regulation, encouraging a cultural free market which offers choice, while lowering costs to consumers as services are provided by those sectors which are able to do so most cost-effectively.

The staff did a commendable job in putting this report together. The lineal approach of analysis clearly demonstrates how one end of the continuum is linked to the other end. This report examines culture by discussing creation, training, production and distribution, conservation and consumption.

The Reform Party cannot support this report in its entirety although there are productive recommendations. There are also recommendations which do not address how funds are allocated and scrutinized.

Canadian culture has been defined through the eyes of the witnesses. This report reflects, in majority, the views of federalists. In this country we still do not have a complete singular view of culture from a broad perspective, recognizing and respecting the role of the provinces and the municipalities in the big picture. This country needs a single cultural policy meets the needs of all Canadians at all three levels of government. Common principles need to be established for this policy. The federal government should take the leadership and get together with the provinces and municipalities to talk, discuss, and plan to develop a single cultural policy that would benefit all Canadians wherever they live in this great country. The federal government must recognize that the practise of culture occurs at the grassroots as well as in the Nation's capital.

An area of concern that needs to be addressed is the millions of dollars in grants from many federal government departments. Government grants and contributions are among the most important ways that this Liberal government pursues its program objectives. These are also the most criticized by the public when grants are not scrutinized properly, i.e. *Dumb Blonde Joke Book* and pornographic films such as *Bubbles Galore*. In his 1998 December report, the Auditor General of Canada reported that

upwards of 20 departments and agencies were guilty of (1) inconsistent application or interpretation of government policy on grants and contributions; (2) inefficient use of funds and inadequate measures to ensure accountability by program recipients; (3) lack of control, monitoring and evaluation. We know that everybody wants a grant. Through a single cultural policy, the taxpayers' money will be spent more efficiently and effectively. Even the Auditor General recommended that better coordination take place with other federal and provincial departments in view of the potential for duplication of effort and funding.

Reform believes that it is critical that all government subsidies or grants be conditional to review with a time limit attached. We believe that a disciplined free-market system is the best way for the culture industry to succeed.

There are many creative ways governments can enable individuals and organizations to become successful in the cultural sector. Endowments, foundations, tax deductions and partnerships are only a few.

Today we are at the edge of technological change. The Internet will have a huge impact on our culture. In fact the Internet may just make many of the federal governments regulatory agencies obsolete.

Canada has a very rich and diverse culture, much more than that offered by the two founding nations concept. The utilization of this cultural wealth has the potential to make Canada a culture leader of the world.

Inky Mark, MP

Chief Opposition Critic for Canadian Heritage

Bloc Québécois Dissenting Report, Tabled to the Standing Committee on Canadian Heritage in the Framework of the Committee's Consideration of the Federal Government's Role in Culture in the 21st Century

Summary

The Bloc Québécois is tabling this dissenting report to the Standing Committee on Canadian Heritage essentially for the following reasons:

- The Committee's Report is a disappointment to the cultural sector workers who expected that this document would set out clearly the problems confronting them in the contemporary context of technological development and trade globalization, and that it would propose concrete solutions to these problems.
- The Report repeatedly praises the Liberal government, but fails to mention the cuts imposed by that government on the cultural sector. The Bloc Québécois would describe as timid the Committee's recommendations that call for expenditures by the government in the cultural sector, even though the need for more money was the core idea put forward during the Committee's hearings and the federal government currently has at its disposal a considerable financial margin of manoeuvre.
- The Committee's Report misapprehends Quebec culture and the role that must be assumed by the Quebec government, and is in fact now assumed by it, in the cultural sector. Like every Quebec government of the past 30 years, the Bloc Québécois wants the federal government to recognize that the Quebec government has jurisdiction over culture and to respect this fact by withdrawing from the area. There are legal precedents requiring the federal government to recognize Quebec's right to maintain jurisdiction over its culture at the international level. The Bloc Québécois also wants to see a Canada-Quebec agreement on communications and telecommunications, so that Quebec can assume responsibility for these sectors, which are essential to the development of any consistent cultural policy. Lastly, the Bloc Québécois calls on the federal government to comply with the Charter of the French Language on Quebec territory.

It is the Bloc Québécois's conviction that sovereignty for Quebec is the best way of protecting Quebec culture and ensuring its development in the current context of technological change and trade globalization. We are confident that Quebec talent, with the support of the Quebec government, will be able to adapt successfully to the challenges of the 21st century. However, in this

dissenting report we have limited ourselves to recommendations that are as concrete as possible for the well-being of Quebec's culture and its cultural community within the existing federal framework.

Creation: The Heart of any Cultural Policy

Creation is the cornerstone of any cultural policy. This is all the more true now that recent technological developments make everyone a potential creator and allow the fruits of creativity to be accessible to all. These technological developments are democratic tools, as long as each culture retains the capacity to express its uniqueness.

An integrated and consistent cultural policy is vital if the artistic and cultural skills and sensitivities of the people of Quebec and of Canada are to be developed to their maximum, and if career development and ongoing training are to be encouraged in this sector. Incidentally, the agreement signed in April 1997 by the Quebec ministers responsible for Culture and Communications and for Education, the goal of which is to strengthen the link between culture and education, fits perfectly into this strategy for a consistent cultural policy.

At the present time, the financial situation of creators, despite their high-education levels, is precarious. According to Statistics Canada, 58% of artists need back-up income to survive.¹

On April 13, 1999, Quebec's Minister of Culture and Communications, Ms. Agnès Maltais, made a formal commitment to tackle the problem of poverty among young artists. In his opening address to the National Assembly, the Premier of Quebec announced for his part that he intends to make culture an important component of the next youth summit.

Self-employment is another characteristic of workers in the cultural sector. According to Statistics Canada, *workers in the cultural sector are twice as likely as other workers in Canada to be self-employed. In 1993, 29% of workers in the cultural sector were self-employed, compared to 15% of the active population as a whole.*²

This means that workers in the cultural sector experience even more acutely than others the absence of specific provisions for the self-employed in the legislation on income tax, labour, income security and professional training.

In its Report, the Standing Committee on Canadian Heritage fails to note that the governments of Quebec and Canada have signed an agreement on manpower, and suggests that the federal government should move back into this area of jurisdiction. In response to the agreement, however, Quebec's cultural sector has already set up the Conseil québécois des ressources humaines en

¹ Statistics Canada - 11-008-XPF - summer 1996.

² *Idem.*

culture, which has a mandate to advise Emploi Québec on manpower strategies for the cultural sector. In addition, the Quebec government has created an inter-ministerial task force³ to draft a consistent policy for strengthening enterprises in the cultural sector while ensuring manpower development.

The federal Department of Human Resources Development retained two sectors of intervention as regards manpower: the Youth Strategy and the Canada Jobs Fund. To achieve maximum efficiency, it would be better if the Quebec government had control of all manpower-related measures. It should be noted as well that the Department of Canadian Heritage youth programs do not set aside any funding specifically for young creators.

Recommendations

- 1. The Bloc Québécois recommends that the federal government respect the spirit and the letter of its agreement on manpower and restore to the Quebec government all new funding earmarked for professional training, without imposing national guidelines. Ottawa should also transfer all manpower programs to Quebec, again without imposing national guidelines.**
- 2. The Bloc Québécois recommends that the federal government harmonize its tax system with that of the Quebec government, which provides that copyright revenue is not taxable under \$15,000.**
- 3. The Bloc Québécois recommends that the federal government follow up on the recommendation of its Finance Committee and give cultural workers access to income averaging, as it did in the 1970s.⁴**
- 4. The Bloc Québécois endorses the Committee's recommendation on the importance of reviewing the legislation and regulations on income tax, income security, labour and professional training, in order to adapt them to the realities of self-employed workers in the cultural sector.**

Content

The federal government wants to make Canada the most "connected" country in the world. To do so, it has ended the monopoly situation in telecommunications, it has made the legislative and

³ The Quebec ministries of Social Solidarity, Culture and Communications, and Employment are participating in the task force.

⁴ Under the heading *Income Averaging for Artists*, the Standing Committee on Finance wrote in its pre-budget report of December 1998, entitled *Facing the Future: Challenges and Choices*, "The Committee therefore continues to recommend that the government consider the introduction of income averaging for those forms of income that fluctuate substantially from year to year."

regulatory framework more flexible, it has overturned the CRTC decisions that gave discounts to the consumer on long-distance telephone service and allocated these hundreds of millions of dollars to the shareholders of telecommunications companies in order to finance the information highway, etc.

But federal initiatives aimed at developing the content that should circulate on the information highway as well as via our traditional media have remained timid. While investment was becoming more necessary than ever to sustain content development in all cultural sectors, the federal government was going ahead with unprecedented budget cuts. The CBC, the National Film Board and Telefilm Canada were the biggest victims of those cuts, but all federal cultural programs were seriously affected. The table on spending by department in the *Budget Plan* of March 6, 1996, clearly demonstrates the federal government's indifference to culture. The table shows that between 1994 and 1999, the cultural sector would have to absorb budget cuts of 30%, while other sectors would be cut as follows: Justice — 7%, Foreign Affairs and International Trade — 10%, Canada Mortgage and Housing — 10%, Veterans Affairs — 7%, Parliament and the Public Service generally — 14%.⁵ Moreover, during those years of austerity the Department of Canadian Heritage did not hesitate to lavish tens of millions of dollars on a long list of propaganda initiatives. Lastly, despite the restoration of certain funding announced by the federal government over the past two years, the cultural sector has not regained the amounts that were taken from it.

In Quebec during this time, the government maintained and even increased its contribution to culture and the arts. It started work on the building of the Grande Bibliothèque, a \$85 million project. It was the first to offer a tax credit for multimedia production; it set up the Fonds de la culture et des communications. In the new media sector, the Quebec government implemented a major initiative: the creation of the Cité du multimédia in Montreal.

It is essential to inject new funds into cultural production. Each dollar invested in culture and the arts produces significant cultural, social and financial spin-offs. The Nova Scotia Film Development Corporation estimates that for every public dollar invested in movie making, the private sector injects \$10 into the local economy. Another study has shown that Montreal's four main festivals generate spin-offs of \$166 million every year. According to the Association des producteurs de films et de télévision du Québec, every dollar invested in audiovisual production generates private-sector investment in the order of \$6 to \$7. The Canadian Conference of the Arts has determined that the cost of creating a job in the cultural sector is lower than in other sectors of the economy: while it costs \$100,000 to create a job in light industry and between \$200,000 and \$300,000 in heavy industry, the cost in the cultural sector is \$26,000.⁶ Arts and culture is a sector that promises future growth and generates jobs. It is common knowledge that the federal government is currently accumulating an unprecedented margin of manoeuvre. And the most recent information

⁵ *Budget Plan* tabled in the House of Commons, March 6, 1996.

⁶ Canadian Conference of the Arts, *A Brief to the Standing Committee on Finance, Pre-Budget Hearings, 1998-99*, October 1997.

suggests that Ottawa's budget surplus should reach \$10 billion in this fiscal year. It would seem natural for the federal government to reinvest significantly in culture.

Public cultural institutions have played an indispensable role in the development of the Canadian and Quebec cultures. Radio-Canada, because of the resources at its disposal, the talent available in Quebec and the popularity of broadcasting, has been an especially important tool in the development of Quebec culture. The National Film Board has trained generations of filmmakers, and allowed the Quebec film industry to make a name for itself. Telefilm Canada and the Canada Council have supported creation, and many artists owe what they are today to one of those agencies. Because of repeated budget cuts since 1993, on the one hand, and the stated intention of the federal government to use the cultural institutions for political purposes, on the other hand,⁷ their future is now hanging in the balance. The Department of Canadian Heritage has bluntly announced, notably in its strategic plan and other documents, that *the job of the organizations within its portfolio is to foster a greater sense of what it means to be part of the Canadian community*.⁸ In its strategic plan, Canadian Heritage affirms that it works to promote national unity. For the time being, public cultural institutions have an important role to play in cultural development. However, they will have to be guaranteed adequate financing and manoeuvring room, along with complete independence from political pressure.

Cable companies contribute 5% of their gross annual revenue to an audiovisual production fund and to community television. Telecommunications enterprises are not subject to a similar levy, although they now carry more data than they do voice communication. Their operating revenues for 1997 were \$22.8 billion.⁹ There is no reason why they should not help to fund cultural content.

Bell Canada implicitly recognized the role of telecommunications enterprises in the financing of content by the creation of its broadcasting and new media fund, established on September 10, 1997, and given a \$12 million budget for a period of 30 months.

It is regrettable that the cultural sector does not have access to data comparable to those available for tourism, for example, which enjoys a consolidated fund of some two million dollars at Statistics Canada. This absence of detailed data has consequences for the formulation of policies likely to sustain the cultural sector.

Lastly, the Committee's comments suggest that it wants the Department of Canadian Heritage to influence the content of cultural production. We find this portion of the Report, found in Chapter 4,

⁷ Regarding the use of cultural institutions for political ends, it should be noted that the government has tabled Bill C-44, which would have made the tenure of the President of the CBC dependent on the government's pleasure. Faced with public outrage and pressure from the Bloc Québécois, the government was obliged to retreat. However, the Bill would still leave the NFB Commissioner and the Executive Director of Telefilm Canada appointed at pleasure, and it proposes a major encroachment by the federal government into the appointment of the boards of other cultural institutions, such as museums.

⁸ *1999-2000 Estimates*, National Film Board.

⁹ Statistics Canada — catalogue 56-203 - unpublished data.

extremely disturbing. We are energetically opposed to any interference by the Department in cultural content as such. Artists and cultural institutions must remain independent, and be free to express themselves on any subject without government interference.

Recommendations

5. The Bloc Québécois recommends that the federal government reinvest in culture and restore to the Quebec government, in accordance with the recommendations below, the amounts owed to it.

6. The Bloc Québécois recommends that the federal government assure public cultural institutions stable, adequate, multi-year financing, to enable them to meet the challenge of their mandates at the dawn of a new millennium.

7. The Bloc Québécois recommends that the federal government guarantee the independence of public cultural corporations, in particular by giving Parliament the power to appoint the heads of cultural institutions (CBC, NFB, Telefilm Canada, Canada Council) and giving the boards of directors of other institutions the power to appoint their general management.

8. The Bloc Québécois recommends that the strategic plan of the Department of Canadian Heritage be amended by removing all references to the political role of the Department; and that documents produced by the cultural institutions under federal jurisdiction be amended by removing all references to their political role.

9. The Bloc Québécois recommends that telecommunications enterprises contribute to the creation of a support and development fund for the content of the new technologies, at a rate of 1% of their gross revenue, and that this contribution be increased as artistic and cultural communication increases on the Internet.

10. The Bloc Québécois recommends that Statistics Canada be given sufficient resources to enable it to compile and publish data on culture, and that this federal body work with the cultural sector to formulate the required research formula.

11. The Bloc Québécois recommends to the Department of Canadian Heritage that it reject the Committee's recommendation to formulate policies and programs that would lead it to exercise control over the content of cultural production.

Copyright

Copyright is the daily bread of a number of creators. It may be thought that the new technologies will severely test the right of copyright holders to dispose of their works and collect royalties. But as the representative of ADISQ [Quebec's recording and live performance industry association] in Montreal pointed out, guaranteeing respect for copyright is essential to the development of the new media. The sound recording sector, for example, is worried about the use of MP3 software, which makes it possible to download a sound recording without paying. However, certain enterprises that use this system are in fact complying with copyright legislation.

Agreements have been reached via the World Intellectual Property Organization (WIPO) that guarantee respect for copyright on the international scene in the context of the new technological developments. One of these agreements deals with copyright, the other with neighbouring rights. Canada has signed these international agreements, but has not yet integrated them into federal legislation.

The Committee's Report proposes that the Department of Canadian Heritage play a proactive role in establishing a single window whose mandate would be to clear copyright in order to permit the use of existing works by the multimedia sector and thus facilitate multimedia development. It is true that this problem is a major obstacle in the development of this sector, but it is not appropriate to ask the Department of Canadian Heritage to intervene and substitute itself for rights holders in the defence of their own interests. However, the Department could provide copyright holders with the funding needed to do a feasibility study on the idea of a single window, which could be beneficial both to copyright holders and for the development of the multimedia sector.

During the study of Phase II of the copyright legislation, which was completed in 1997, copyright holders called for a revision of the Act to make it technologically neutral, i.e., applicable whatever the support used. For example, at the present time holders of copyright and neighbouring rights can collect royalties on blank audio cassettes, but not on blank video cassettes. What is the justification for this? And what will happen when reproduction technologies change? Will we always be 20 years behind technological developments?

A number of witnesses argued that copyright legislation will only be useful if it is applied by a body with the necessary expertise and resources. In Canada, the Department of Canadian Heritage is responsible for copyright policy, while the Department of Industry is responsible for the Copyright Board, a quasi-judicial tribunal responsible for applying the Act. Many groups in the cultural sectors have criticized, and rightly, the Minister of Industry's lack of interest in the Board, in particular its failure to give the Board the financial resources it needs to operate properly. Since the Liberals came to power, the Board's operating budget has fallen from \$310,000 to \$119,000, although its work more than doubled with the 1997 copyright revision. It is clear that the reputation for competence and credibility built up by the Board since its establishment is at risk.

Recommendations

11. The Bloc Québécois recommends that the federal government proceed with Phase III of the revision of the copyright legislation, with a view on the one hand to incorporating the international obligations signed by Canada at the WIPO and on the other hand to making the legislation technologically neutral.

12. The Bloc Québécois recommends to the federal government that it provide the funding for interested copyright holders to carry out a feasibility study on the idea of creating a single window to govern copyright for the multimedia sector.

13. During Phase III of the copyright revision, the Bloc Québécois recommends to the federal government that it recognize the “droits de suite” of visual artists.

14. The Bloc Québécois recommends to the federal government that it give full responsibility for the Copyright Board to the Department of Canadian Heritage.

International Trade

The cultural sector is aware of — and deplores — the weakness of the cultural clauses in international trade agreements.

It should be recalled that, for all practical purposes, there is no cultural exemption clause in the World Trade Organization (WTO) agreements on goods and services. The cultural exemption clause negotiated under the Free Trade Agreement (Canada-United States) and carried over into the North American Free Trade Agreement¹⁰ (Canada-United States-Mexico) authorizes governments to adopt cultural protection measures, but also authorizes other governments to take retaliatory measures equal in value to the losses suffered as a result of the protection measures.

The recent dispute over magazines¹¹ is a good illustration of Canada’s difficulty in adopting cultural protection measures without running into reprisals from the Americans. In this case the

¹⁰ FTA Article 2005:

¹¹ Cultural industries are exempt from the provisions of this Agreement, except as specifically provided in Article 401 (Tariff Elimination), paragraph 4 of Article 1607 (divestiture of a direct acquisition) and Articles 2006 and 2007 of this Chapter.

¹² Notwithstanding any other provision of this Agreement, a Party may take measures of equivalent commercial effect in response to actions that would have been inconsistent with this Agreement but for paragraph 1.

Canadian government has yielded to American pressure and opened the domestic advertising market to foreign enterprises. Now, in Canada and abroad, a number of observers are asserting that Canada is in no position to defend its cultural sovereignty and that the Americans have just created the precedent they were looking for to knock down cultural protection measures they deem unacceptable to the trade interests of American corporations and entertainment multinationals.

The federal government's position on the place it intends to give culture in international trade agreements is no longer clear. During the next WTO negotiations, due to begin this fall in Seattle, does the federal government intend to promote a general cultural exemption? Or will it work for the establishment of another agreement, totally independent of the trade agreements and dealing solely with culture, as proposed by the Department of International Trade's Cultural Industries Sectoral Advisory Group on International Trade in February? Nobody knows.

The Minister of Canadian Heritage is currently attempting to set up a network of culture ministers, with the aim of promoting cultural diversity. Among the countries participating in this network are Armenia, Barbados, Brazil, Côte d'Ivoire, France, Greece, Iceland, Italy, Mexico, Morocco, Poland, Senegal, Sweden, Switzerland, Trinidad and Tobago, the Republic of Croatia, the Republic of South Africa, Ukraine and the United Kingdom. Canada has just given the Quebec government the right to speak at the next meeting of this network, which is being held in Mexico. It is essential that Quebec speak for itself at international forums on language, culture and communications. The work of the ministers' group is still in the very early stages, and it is important to bear in mind that the members do not all agree on the importance of promoting negotiation of a cultural exemption clause. The United Kingdom and Sweden, for example, are totally opposed.

It should also be borne in mind that a cultural exemption measure can be inserted in an international trade agreement only if it receives majority support not just from governments but also from their respective populations. When France put a stop to talks during the Multilateral Agreement on Investment (MAI) negotiations at the OECD, it was because civil society in France mobilized to oppose the MAI and because of the public pressure exerted on the European Parliament, which also rejected the MAI.

Canada puts very little in the way of financial resources at the disposal of its international diplomacy to promote the Canadian position — whatever it may be — and gives very little financial support to the Canadian Conference of the Arts or the Coalition québécoise pour la diversité culturelle, which are both working to rally civil society around the idea of protecting the cultural sector.

Without pre-judging the results of future international trade agreements, it would be prudent to start thinking of setting up mechanisms that would make it possible to finance cultural content to a

¹³ The American government opposed the decision of the Canadian government to reserve the advertising market in Canada for Canadian publications.

much greater extent than is being done at present, whether cultural protection measures emerge successfully from multisectoral and multilateral negotiations or not. *In the new competitive environment, as traditional policy mechanisms are increasingly being criticized by Canada's trading partners as protectionist, direct subsidies for promotion and production are likely to be one of the few cultural policy mechanisms that may withstand international trade pressures.*"¹² This prediction has proved to be entirely correct in the case of magazines.

Recommendations

15. The Bloc Québécois recommends that the federal government sign a framework agreement with the Quebec government that will enable Quebec to defend cultural diversity on the international scene and to speak for itself internationally in the areas of culture, communications and language.

16. The Bloc Québécois recommends to the federal government that it invest the financial resources needed to promote cultural diversity on the international scene.

17. The Bloc Québécois recommends to the federal government that it provide financial support to organizations working on behalf of cultural diversity, to enable them to create an international cultural sector coalition in preparation for the next round of World Trade Organization negotiations.

18. The Bloc Québécois recommends to the federal government that it work to implement measures that will make possible increased financing for the cultural sector, and that it give the Quebec government all new moneys earmarked for this purpose in Quebec.

Quebec's Culture

There is a "Quebec culture", and it is recognized both in Quebec and abroad for its dynamism and originality. It is highly valued by its home audience. In all areas of cultural expression, Quebecers are partial — even greedy for — Quebec cultural productions, particularly in broadcasting, while remaining very open to cultural production from outside. This ability on the part of Quebecers to appreciate their own culture while still being very open to other cultures bodes well for the future.

Support for Quebec culture has been a common denominator of every Quebec government since 1961, when Premier Jean Lesage asked Georges-Émile Lapalme to create the first Ministry of

¹⁴ Standing Senate Committee on Transport and Communications, Interim Report, *Wired to Win: Canada's International Competitive Position in Communications*, April 1997. p.46.

Culture in North America, for Quebec. New terminology and new concepts were needed to create a Ministry of Culture out of whole cloth, and the Liberals of the Quiet Revolution succeeded. So it is not surprising that when other governments — federal and provincial — were reducing their contribution to the arts, the Quebec government was maintaining its financial commitment and even initiating new projects. It is important to note that Quebec has traditionally invested twice as much per capita in the cultural sector as Ontario does.

The vigour of Quebec's culture is also reflected in the organizations that have been created by workers in the cultural sector. It has its own unions and professional groups, which operate independently but collaborate when necessary with their Canadian and international counterparts, as issues arise.

Quebec is not only a source of inspiration for all francophone artists in Canada and North America, but also their main market — the one they have to crack.

The Heritage Committee denies these realities by ignoring them, and thus reduces Quebec culture to the rank of just another regional element, in the name of Canadian unity.

No Quebec government can accept this reductive vision promoted by the federal government. In continuity with Quebec's historic claims, Mr Benoît Pelletier¹³ wrote in *La Presse* of April 19, "[TRANSLATION] The time has come for Quebec to assume the full potential of its own identity and to seek to obtain, with the other partners in the federation, total respect for its uniqueness."

The Bloc Québécois regularly witnesses the federal government trying to diminish Quebec's place in Canada. The most recent of these attempts can be found in the strategic plan of the Department of Canadian Heritage entitled *Strengthening and Celebrating Canada*. In this document, not a single reference is made to the culture of Quebec. This is not surprising, because the legislation creating the Department contains no references to it either. But the strategic plan goes further. A real "speech for the defence" of a standardized and standardizing Canadian cultural identity, the plan calls for *providing Canadians with a sense of renewal, hope and a strengthened and shared commitment to our future as a nation . . . [in order] to build a strong, cohesive and stable country*. The CBC and all the agencies that report to Canadian Heritage are being conscripted for this purpose.

The Canadian government also works against Quebec on the international scene. The sorriest episode in this regard was certainly the attempt by the Department of Foreign Affairs to make grants for international tours subject to the criterion of promoting national unity. More recently, the Minister of Canadian Heritage attacked France's Minister of Culture, Ms. Catherine Trautman, who had invited Quebec's Minister of Culture and Communications, Ms. Agnès Maltais, to an informal meeting of culture ministers. Moreover, the Canadian government did everything it could to reduce

¹⁵ MNA for Chapleau, constitutional expert and the LPQ's Canadian intergovernmental affairs critic.

the impact of the Printemps du Québec in Paris by organizing at the same time, also in Paris, visits by francophones from outside Quebec. Lastly, Canada forbade a meeting between the Premier of Quebec, the Honourable Lucien Bouchard, and the President of Mexico, Mr. Ernesto Zedillo Ponce de León.

And yet, rulings by the Privy Council in London in 1883 and 1937, and more recently the Gérin-Lajoie doctrine, established in 1965, make it clear that the provincial governments retain their exclusive jurisdictions on the international scene. There are examples of subnational States exercising their constitutional responsibilities internationally. On March 24, 1999, the Quebec government adopted a Declaration on Quebec's participation in international forums dealing with education, language and culture, asserting loud and clear its intention of taking its rightful place on the international scene in those areas that come under its jurisdiction. The Bloc Québécois supports this declaration unreservedly, and urges the federal government to display a little open-mindedness.

As far as language is concerned, the demographic data show that Quebec must continue its efforts to make French the common language of all Quebecers. The situation of French in the region of Montreal, and demographic forecasts suggesting that the number of francophones (of all origins) will start to diminish in 15 years' time, mean that a stop must be put to contradictory language policies on Quebec territory. The federal government must comply with the Charter of the French Language inside Quebec's borders, and it must convey the message to other countries that Quebec is a territory where French is the official language.

In this era of trade globalization and technological development, and in order to develop a consistent cultural policy, it is more crucial than ever that Quebec should have sole authority in an area of jurisdiction that in any case belongs to it, that of arts and culture — an area that the federal government has invaded with its spending power.

Quebec also plays an important role in promoting the use of French on the Internet. At a time when there are about the same number of Internet users in Quebec as in France, Quebec is inspiring France by its attempt to francize the cybernet vocabulary, and its multimedia production is expanding. The Quebec multimedia industry has already racked up a number of successes.

Recommendations

19. The Bloc Québécois recommends to the federal government that it recognize Quebec as the sole authority in Quebec in the area of arts and culture, and that it sign a framework agreement with the Quebec government recognizing Quebec's jurisdiction and giving it the appropriate budget envelopes.

20. The Bloc Québécois recommends to the federal government that it sign an agreement with the Quebec government enabling the latter to take control of the communications and telecommunications sectors on Quebec territory.

21. The Bloc Québécois recommends to the federal government that it comply with the Charter of the French Language inside Quebec's borders and in its relations with foreign countries.

Minority Report from Wendy Lill MP on behalf of the NDP Federal Caucus

The scope of the Standing Committee on Canadian Heritage Study, *A Sense of Being — a Sense of Place*, has been immense, and the importance of this task should never be underestimated. We congratulate the Committee, especially the Chair and the Committee's Branch staff, for their support and hard work.

The Committee had the privilege of hearing from hundreds of artists, creators, curators, painters, playwrights, as well as representatives from vastly different groups such as arts organizations, media conglomerates and tiny rural museums. People with enormous passion and commitment to their art, and to the country they create it in. We thank them all for their enthusiasm, the time they took away from their work, and their vision.

Over and over the Committee heard certain themes; the unquenchable desire of artists to create and reflect their experience, the importance of the CBC, the need for a strong Canada Council and the important role which the federal government has played in nurturing Canadian culture. We also heard about the impact of fiscal cutbacks on all cultural institutions, and on the ability of our artists to make a living. The report has put forward many good recommendations on such important issues as continued and stable funding for the CBC, Copyright and Status of the Artist legislation, increased support to educational institutions and cultural training initiatives, as well as a federal recommitment to our libraries, archives, museums and our built heritage. We applaud these recommendations.

But the NDP believes that there are some serious concerns which have not been addressed sufficiently, or at all, in this report. One of these is the area of Canadian content. Defining Canadian content has now taken on a greater urgency given the new Canadian content definition used under the recent Canadian-American agreement on Split-Run magazines. This definition allows for any material to be considered Canadian as long as it is original to a publication distributed in Canada. We believe this gravely undermines our cultural sovereignty and will set a precedent for trade challenges in film, books, music and all other cultural endeavours.

The report accepts far too easily the inevitability and acceptability of globalization and corporate concentration and does not take the time or the rigor to question how these forces will impact negatively on a nation's culture. This is immensely regrettable. I believe that a committee of this stature should be a forum for these questions.

The report does not tackle the problem of foreign ownership of our film distribution system, nor the almost complete foreign takeover of our book publishing houses and bookstore chains. Nor does the report address the issue of media concentration and how this impacts on the abilities of Canadians to hear and express diverse opinions.

We believe that the Government of Canada should review all takeovers and mergers in the cultural sector in aid of achieving the maximum opportunity for creators as well as the maximum opportunity of access for the public to Canadian culture.

On matters of Canada's trade policy as it relates to culture, the Committee heard testimony about the abject failure of both the WTO and NAFTA to protect Canadian culture. While there was lively debate on where Canada should go from here, there was a majority who wanted strong protections for our culture in any and all future trade deals. New Democrats concur. We believe that any cultural policy must have as a premise our unfettered right to manage our cultural affairs as we see fit, without challenge or threat of retaliation.

We believe that one of the greatest challenges facing the Government of Canada is to create, protect and nurture a humane and creative environment for our artists and our citizens in the face of globalization and corporate concentration.

The Main Committee Report starts out — quite rightly — praising the **Final Report of the Working Group on Cultural Policy for the 21st Century** by the Canadian Conference of the Arts. The NDP Caucus supports the excellent recommendations of this report. They are included here (with permission) as the conclusion to our minority report.

The Working Group believes that the best approach is a simple one. First, the policy must be based in legislation, in particular, the legislation that has created the Department of Canadian Heritage. This legislation should be amended to reflect a number of elements:

- change the name to the Department of Canadian Culture and Heritage;
- reestablish the linkage between cultural content and carrier issues by conferring an exclusive mandate for these areas to the Department of Canadian Culture and Heritage;
- articulate the key objectives of a Canadian cultural policy framework, namely:
 - i. That the federal government recognize its vital role in the sustenance, promotion and development of the arts, heritage and cultural industries and confer the coordinating role for these efforts upon the Department of Canadian Culture and Heritage.
 - ii. That the federal cultural policy framework build upon the two official language communities, and that it maintain throughout its various components a strong commitment to the vitality of this fundamental dimension of Canadian artistic and cultural life.
 - iii. That the full array of institutions, departments, and agencies involved in federal cultural policy facilitate the broadest possible access by Canadians to works and productions by Canadian artists and cultural producers.
 - a. That the Government of Canada, through the Department of Canadian Culture and Heritage, apply the tools of legislation, regulation and direct

- and indirect financial support measures as well as the use of the taxation system in pursuit of its cultural objectives.
- b. That the Government of Canada confer upon the Department of Canadian Culture and Heritage full authority to establish and administer foreign investment measures in the arts and cultural industries.
 - iv. That the Department of Canadian Culture and Heritage promote and respect the values of regional and ethnocultural diversity, the role of the First Peoples, and the need to foster among Canadians a greater appreciation of our collective experience and aspirations.
 - v. That the Department of Canadian Culture and Heritage be given overall responsibility for the creation of an environment respectful of and conducive to the work and rights of Canadian creators and artists through revisions to the *Copyright Act*, the *Status of the Artist Act*, and the *Cultural Property Act*, and other instruments at the disposition of the state.
 - vi. That the responsibility for the preservation and promotion of works important to Canadian heritage in all of its manifestations be supported through a variety of instruments dedicated to this mission, including private and public museums and art galleries.
 - vii. That the Department of Canadian Culture and Heritage promote and facilitate the development of a strong domestic base of artists, creators, producers and audiences in partnership with other levels of government, the private sector and the cultural sector.
 - viii. That the various institutions, agencies, programmes and measures that flow from a federal cultural policy framework be subject to the full disciplines of transparency and public accountability.

The Working Group recommends that a Special Commission be established to work with agencies, departments, and programmes which have a cultural dimension to ensure that their activities and priorities are consistent with the objectives of a federal cultural policy. The Special Commission, composed of artists and cultural workers, members of the general public, public servants and representatives of the Standing Committee on Canadian Heritage, would be given a mandate of no longer than three years to accomplish its work.

The ultimate objective of the Special Commission will be to ensure that cultural policies, institutions, programmes, and measures are based on the key objectives of federal cultural policy.

The Special Commission must be satisfied that any element of the federal cultural policy framework can demonstrate quantifiable and qualitative evidence of its contribution to the key objectives of federal cultural policy.

If any element is found to be inconsistent with the objectives of the policy, the Special Commission will recommend to the Minister of Canadian Culture and Heritage appropriate revisions, alternatives or a termination of the measure, programme or institution.

The Working Group calls upon the Government of Canada to move with dispatch to the third phase of revisions to the *Copyright Act* and to commission an in-depth study of more responsive mechanisms used around the world to develop or upgrade copyright legislation.

The Working Group also calls upon the Government of Canada to establish a legal aid fund to assist creators and copyright owners to underwrite the costs of legal challenges over the exploitation of their work by unauthorized users. For most individual creators, the defense of their economic or moral rights represents an onerous burden that few can afford to shoulder. The net result of this situation is a de facto loss of economic benefits owing to the creator and copyright owner.

The Working Group recommends that the status of the artist be the focus of a special meeting of federal and provincial governments, during which a broad action plan to advance the status of Canadian artists and creators would be devised. The involvement of key artistic and cultural labour and advocacy organizations would foster a better appreciation of the priorities most requiring attention.

The Working Group recommends that the funding of arts service and cultural industry trade organizations be identified as a priority for federal and provincial ministers responsible for culture.

The Working Group believes that our collective ability to sustain these institutions is critical to the long-term health of Canadian culture. In the process of revising and refining federal cultural policies, attention must be given to a policy for national training institutions which will permit them access to adequate and predictable funding, so that their energies can be properly focused on their primary vocation of shaping forthcoming generations of artists and cultural workers.

That Human Resources Development Canada, in collaboration with the Department of Canadian Heritage, secure stable multi-year funding for nationally significant arts training, and for professional development and skills upgrading for artists and cultural workers.

That in negotiating the transfer of labour market services to the provincial governments, Human Resources Development Canada ensure that sector-based training and professional development councils are specifically referenced as the optimal delivery mechanism for the cultural sector and that specific funding of these bodies be part of the written delegation of responsibility.

The Working Group recommends that the Special Commission dedicate considerable attention to the manner in which the important national cultural institutions complement and support each other in their shared mission to develop, celebrate and promote Canadian cultural expression.

The Working Group recommends that the Special Commission examine various models of closer collaboration among the CBC/SRC, the National Film Board and Telefilm Canada to ensure that they make the strongest contribution possible to access by Canadians and the development and promotion of Canadian cultural expression.

The Working Group recommends that a Canadian City of Culture project be placed on the agenda of the next federal/provincial meeting of culture ministers for discussion and implementation. The Working Group also recommends that the Federation of Canadian Municipalities explore the feasibility of this project among its members. The Working Group recommends that this initiative start in the year 2000.

The Working Group believes that Canadians should have a right of full access to their heritage. We therefore recommend that:

- Museums must have the responsibility to make their collections accessible to all. Creative solutions include more travelling exhibitions, exchanges, educational programmes, and enhanced distribution through the use of new technologies.
- Federal, provincial, and municipal governments must work in partnership to ensure that Canadian museums and heritage institutions are viable and solidly funded. They must develop an outreach strategy to involve the full participation of Canadians in the celebration of our culture.
- Museums and heritage institutions have a major role to play in the promotion, discovery and social integration of artists, scholars, and connoisseurs through which they will advance creativity in all Canadians.
- The development of a national conservation strategy will ensure that our collective patrimony is properly cared for and documented. This strategy must reach beyond the museum and heritage community to involve our citizens, corporations, and non-profit organizations.

The Working Group recommends that the Minister of Finance in his next federal budget include amendments to the *Income Tax Act* to facilitate the so-called “stretch” provisions, which reward increased donations by the average donor to charities and registered arts service organizations.

The Working Group recommends that tax incentives for investment in all cultural industries be developed and implemented as soon as possible. These incentives are central to the ability of Canadian producers to remain productive and competitive both domestically and internationally.

The Working Group recommends that the federal government immediately commission a joint working group of the Department of Canadian Heritage and the Department of Foreign Affairs and International Trade to develop an implementation plan for an international cultural agency, with a view to implementation by January 1, 2000.

The Working Group recommends that the Parliamentary Sub-Committee on International Trade, Trade Disputes and Investment convene hearings as soon as possible to give shape and substance to a declaration of Global Parallel Rights, which would form an ongoing reference point for the elaboration of international trade and investment agreements as a condition of Canadian ratification. This task should be completed before the Millennium Round of the World Trade Organization negotiations in the year 2000.

The Working Group urges a strengthening of the “net benefit” test to ensure that the production, distribution, and promotion of content by Canadians is a permanent commitment by foreign investors receiving approval to operate in any aspect of culture in Canada. That commitment must be seen as a mark of good corporate citizenship and a fair recompense for the access that foreign enterprises enjoy to the Canadian market.

Further, it is our firm belief that the responsibility for the administration of foreign investment in the cultural sector must be transferred to the Department of Canadian Culture and Heritage.

THE CANADIAN HERITAGE COMMITTEE REPORT ON A NEW CANADIAN CULTURAL POLICY

DISSENTING REPORT PROGRESSIVE CONSERVATIVE PARTY

The Progressive Conservative Party would like to acknowledge the huge contributions of so many Canadians who, either through personal appearances before the Committee or through the submission of briefs, kindly provided members of the Canadian Heritage Committee with their thoughts on what should be in a new Canadian cultural policy.

The Progressive Conservative Party is pleased that so many of their views are reflected within this report. In principle, we support the recommendations contained in the report. We feel that these recommendations, if accepted by the federal government, will help strengthen our very dynamic Canadian cultural identity.

Unfortunately, as with many reports, certain important issues were either overlooked or perhaps not given the proper attention they deserved. It is precisely for these reasons that the Progressive Conservative Party decided to include a dissenting report to try and address some of those issues.

One of our major disappointments with the report involves, in certain circumstances, a clear lack of substance being attached to the recommendations. In these instances, the Committee's report properly identifies some major deficiencies that exist within some of Canada's cultural industries, yet fails to provide concrete solutions beyond simply suggesting that more funding is required. I think we all recognize that additional funding is required to help many of our cultural institutions; therefore, we would have preferred seeing more precise ways or mechanisms for providing this much needed funding to these institutions.

The Progressive Conservative Party believes that a number of very important cultural issues were left out in this report. For instance, Canada's architectural heritage received no mention in this report yet plays an important economic and cultural role within communities across this country. Throughout the country, there are virtually thousands of Canadian landmarks that are in danger of losing their historical character to modernization. We believe that the report should have touched upon this very important part of Canadian history.

When discussing Canadian history, one cannot but notice that there is no mention of any suggestions for joint federal/provincial initiatives that would encourage a greater focus on teaching Canadian history within our school systems. It is sad to say that many of our Canadian children know very little about their own history. Because history plays such a huge role in helping define who we are, it seems a shame it did not receive proper mention in the report.

A number of Canadians appearing before the Committee lamented the lack of art education that is being offered in Canadian schools. Although we recognize this as being a provincial matter, it nevertheless begs mentioning that perhaps some kind of joint federal/provincial initiative could be devised to help address this deficiency.

With Canada continuing to benefit immensely from multiculturalism, we feel the report should have contained a greater emphasis on suggesting ways in which Canada could continue to expand its support for our ethnic communities.

Although Canada's National Parks play a very significant role in Canadian society, the report fails to make mention of their contribution. The federal government has already committed to creating a number of new national parks; therefore, a strong recommendation that they carry through with this important undertaking, as quickly as possible, would seem to have been appropriate.

With many of Canada's museums struggling to preserve their artefacts while also trying to maintain their building structures, many of which are recognized heritage buildings, we believe the report should include a stronger appeal for increased funding for the Museum Assistance Program (MAP).

Canadians are growing increasingly interested in genealogy. Census reports are not only important tools for helping us learn about our ancestry, they provide us with valuable information about circumstances that ultimately helped influence who we are as a people.

This report should have encouraged the federal government to ensure that all census records be made available to those interested presuming that an adequate time period has passed.

The report has ignored Canada's struggle to help protect our Canadian magazine industry. In light of the federal government's recent decision to amend Bill C-55 in response to U.S. demands, the Progressive Conservative Party believes that greater attention should have been devoted to the federal government's responsibility towards protecting our Canadian culture during future international trade negotiations.

We recognize that creating a policy that would satisfy everyone is virtually impossible; therefore, we look at the recommendations contained within this report not as any final solution but more as a new beginning in our quest to help Canadians learn more about themselves and their culture.

Submitted by:

Mark Muise, M.P.
P.C. Member
Canadian Heritage Committee

MINUTES OF PROCEEDINGS

Wednesday, June 2, 1999
(*Meeting No. 104*)

The Standing Committee on Canadian Heritage met in camera at 1:30 p.m. this day, in Room 308, West Block, the Chair, Clifford Lincoln, presiding.

Members of the Committee present: Mauril Bélanger, Paul Bonwick, Sarmite Bulte, Maurice Dumas, John Godfrey, Wendy Lill, Clifford Lincoln, Inky Mark and Mark Muise.

Acting Member present: Georges Baker for Raymond Lavigne.

In attendance: From the Library of Parliament: Joseph Jackson, Researcher. As consultants: David Black, Kevin Burns and Wanda Noel.

Pursuant to Standing Order 108(2), the Committee resumed its consideration of a draft report on a Canadian Cultural.

It was agreed, — That the Report be entitled: A Sense of Place, A Sense of Being : The Evolving Role of the Federal Government in Support of Culture in Canada.

It was agreed, — That the Committee request a Government Response to the Report, pursuant to Standing Order 109.

It was agreed, — That the appendices include, a list of witnesses and briefs submitted including briefs submitted during the 35th Parliament.

It was agreed, — That the draft Report, as amended, be adopted as the Committee's Ninth Report to the House and that the Chair present it to the House.

It was agreed, — That the Chairperson be authorized to make such grammatical and editorial changes to the Report as may be necessary without changing the substance of the Report.

It was agreed, — That the Committee print 1500 copies in English and 800 in French of its Report.

It was agreed, — That a News Release be issued and a News Conference organized. At 6:30 p.m., the Committee adjourned to the call of the Chair.

Normand Radford

Clerk of the Committee



